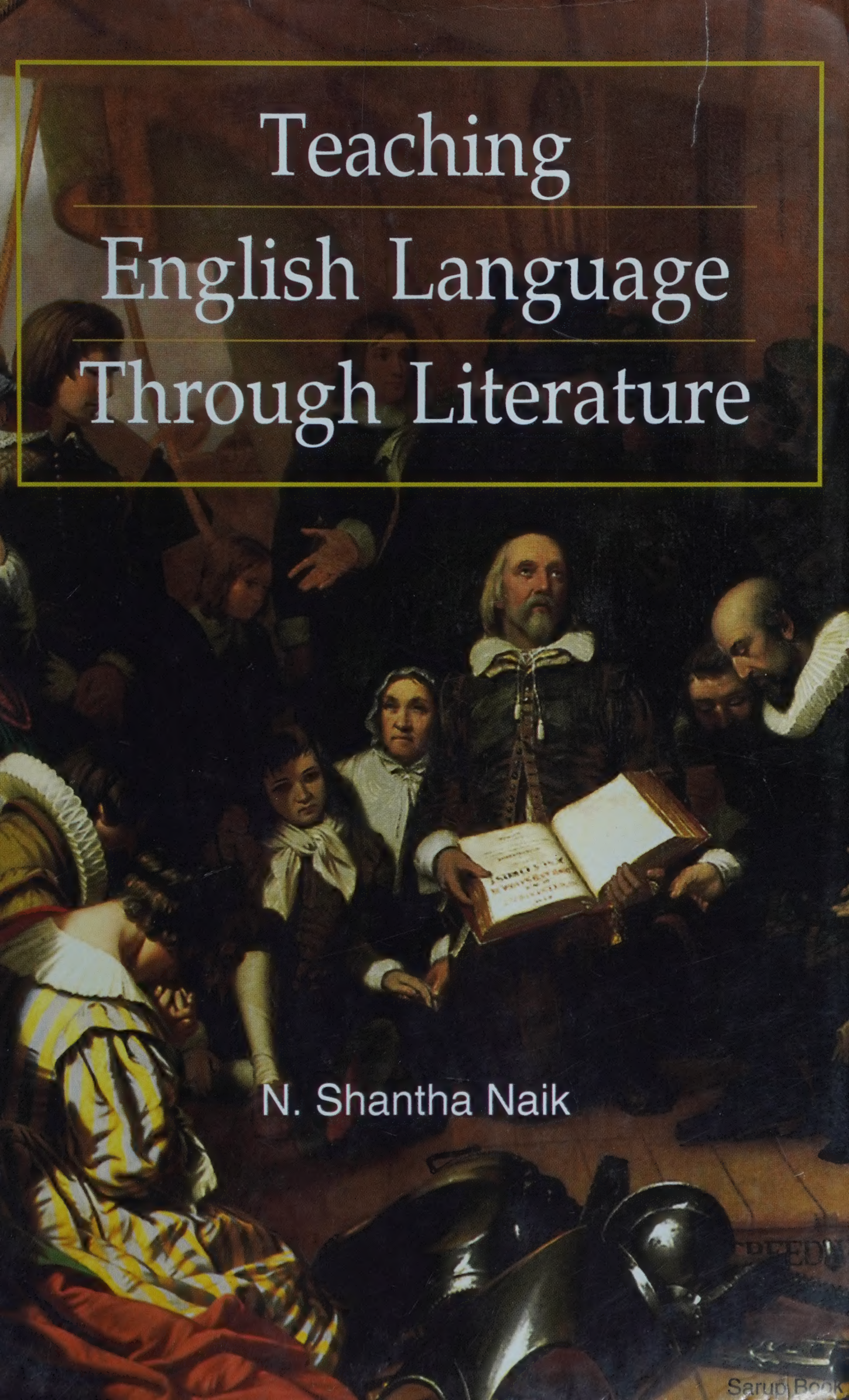
Teaching English Language Through Literature



N. Shantha Naik

Sarup Book

'Teaching English Language through literature' is a book compiled of more than ten essays of different scholars. Each essay has different approach to English Language and literature. We know that language and literature are inseparable, both go hand in hand. The scholars who have contributed have tried to give a new dimension to language and literature.

In the Indian context English is taught as a second language. Children learn this language as a second language rather than the first language. Developing country like India with the poor infrastructure and lack of trained teachers available in government schools, English Language Learning has become a lacunea.

This collection is a contribution of many experienced teachers. They have written of their experiences in teaching literature and language. The semester scheme is an ordeal, as the teachers are overburdened with the work of examination — evaluation-Assignment and test. When we see all this, naturally a question arises; do we really need the semester scheme? Particularly in traditional courses like, B.A., B.Sc., B.Com. It is just a burden to the teacher/ student, rather than benefiting any one. This book is about all this dilemma of the teacher and student.

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TEACHING ENGLISH LANGUAGE THROUGH LITERATURE

TEACHING ENGLISH LANGUAGE THROUGH LITERATURE

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Preface

"Teaching English Language Through Literature"—is compiled with scholarly articles of great thinkers and educationists. It is a need of the day. From the last few decades the 'English' language has crossed beyond the Common Wealth Countries and become a local language. It is also a language of Information Technology, language of Science and Trade and Commerce. After the agreement of GATT new venues have opened even in linguistics field. A dominant country like China is hiring English Teachers to know English, language and learn.

Almost 200 hundred participants attended the workshop. The Vice-Chancellor, Prof. V.G. Talwar inaugurated the workshop. Prof. T. Nageswara Rao of EFLU delivered key-note address, which is apart of the workshop. The Principal Prof. S.N. Gayathi, the A.O. Prof. Latha K. Biddappa were present. I am very much thankful to the HOD of English Department Prof. P.N. Sridevi and my colleagues Prof. Anita Braggs Dr. Anuradha Deshak, Dr. Venkatesh, Sri. Mohamad Wayez, MS. Lavanya and Mr. Prakash and all other teachers of Maharaja's College.

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1

Teaching English Language Through Literature

— Dr. N. Shantha Naik

Language and literature are inseparable. They are complementary to each other. No literature lives without language and no language survives without literature. Language documents the feelings of the human beings in general. The ancient inscriptions and palm leaves are the two good examples for the presence of language. Before the invention of printing and publication engraving on rocks and palm leaves was in practice. After so many years investigation paper and printing was discovered. Great efforts by Caxton and Gutenberg revolutionized printing. Because of this we have Shakespeare, who is still alive through his famous plays.

My main objective of this discussion is "Teaching English Language Through Literature". This idea came to my mind to have a workshop on this topic with partial financial help of the University. When the University gave green signal sanctioning 65 thousand rupees I had to start preparation. Two months, I put all my efforts to gather more than one hundred and fifty English teachers to take part in this scholarly discussion. Twenty-five pre-universities teachers and one hundred twenty five degree college teachers participated. Since it was a national level

workshop participants from Tamil Nadu, Kerala, Karnataka and Andhra Pradesh actively participated in discussion as well as in sessions.

Many teachers had doubts and queries regarding the topic. English is an official language rather then 'Lingua-franca' in India Macaulay introduced English as part of curriculum in Indian schools. In 1835 Macaulay aimed at training "A class of persons, Indian in blood and colour, but English in opinion, in moral and in intellect by exposing them to the best that has been thought and written". During pre-independence era, English was the official language and the knowledge of English was considered to be status symbol.

The Indians educated at Oxford and Cambridge Universities became the elites or the creamy layer of the society. They were almost equal to the English and they changed their life style too. Then came independence. The British left our soil, but their language did not. There was no national language to unite, educate and govern in India. Here more than 250 languages are spoken amongst them there 22 languages are scheduled according to the Indian constitution. The rest of the languages have no importance because, they are tribal languages which does not have any written form. So English became handy as it had been occupying the privileged position for more than three centuries. In this context Raja Ram Mohan Roy's words are very apt;

"Instruction in English is essential, if Indians were to access European scientific knowledge". Even the demand for English language was interpreted by British rulers. The elite class in India, the upper class Brahmins and Anglo-Indians enjoyed all privileges in the early stages of independence. The convent schools run by the Christian missionaries taught in English. Whereas government schools were without a teacher, expert in English; a science teacher was both a language teacher a mathematics teacher

and there was no trained teacher of English in government schools. English as a second language is introduced in 5th standard; a ward starts learning alphabets at this stage, what is the logic behind the policy nobody know's but urban people have all privileges, but rural child is still laging behind in improving their English language.

The problem here is; the English teacher who is forced to teach English does not know the language and its structure. Grammar, which tells about the pattern of the language is a term unknown to him; how can he teach the students. English teaching in India is like a Kannada proverb, Bija Vrikshanyaya-Seed-Tree Philosophy; whether the seed emerged first or the tree? It is most irrational. The language skills like.

Reading

Writing

Listening

Speaking

And language areas like

Vocabulary

Grammar

Pronunciation

When a teacher teaches a foreign language in the class room he must be aware of all these realities. Teaching language through literature benefits the students to learn the different genres of literature:

Poetry

Fiction Essays

Drama Criticism

Some problems encountered by language teachers with the area of teaching English language through literature i.e., lack of preparation in the area of literature teaching in TESL/EFL. Programs, absence of clear-cut objectives

in literature, lack of pedagogically – designed appropriate materials that can be used by language teachers in a class room context are taken into account.

Teaching Literature – Pros and Cons

The use of literature as a technique for teaching all basic language skills:

Reading

Writing

Listening

Speaking

And its language areas like

Vocabulary

Grammar

Do the language teachers keep in mind all these aspects while teaching English? According to Collie and Slater (1990:3) there are four main reasons which lead a language

Teacher to use literature in the class room. There are valuable authentic material, cultural enrichment, language enrichment and personal involvement. In addition to these four main reasons, universality, nontriviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are some other factors requiring the use of literature as a powerful resource in the class room (text and context.)

1. Valuable Authentic Material

Literature is an authentic material. Most works of literature are not created for the primary purpose of teaching a language. Many authentic samples of language in real-life contexts (i.e., travel time tables, city plans, forms, pamphlets, cartoons, advertisements newspapers, magazine articles) are included in recently developed course

materials. Thus in a classroom context, learners are exposed to actual language samples in real life. Literature can act as a beneficial complement of such materials particularly when the first "Survival" level has been passed.

2. Cultural Enrichment

For many language learners, the ideal way to increase their understanding of verbal/nonverbal aspects of communication in the country within which that language is spoken – a visitor or an extended stay – is just not probable. For such learners, literary works, such as novels, dramas, short-stories, etc., facilitate the understanding how communication takes place in that country. Though the world of a novel, or short story is an imaginary one, it presents a colourful setting in which characters from many social / regional background can be described.

3. Language Enrichment

Literature provides learners with a wide range of individual, lexical or syntactic items. Students become familiar with many features of the written language reading a substantial and contextualized body of text. They learn about the syntax and discourse functions to develop and enrich their own writing skills.

4. Personal Involvement

Literature can be useful in the language learning process owing to the personal involvement it fosters in the reader. Once a student reads a literary text, he begins to inhabit the text. He is drawn into the text, understanding the meaning of the lexical items or phrases becomes less significant than pursuing the development of the story. At this juncture, the provenance of the selection of a literary text in relation to the needs, expectations and interests, language level of the students is evident. In this process, he

can remove the identity crisis and develop into an extrovert. Along with these important aspects, Maley (1989:12) lists some of the reasons for regarding literature as a potential resource in the language learning process; they are:

1. Universality
2. Non-triviality
3. Personal Relevance
4. Variety
5. Interest
6. Economy and suggestive power
7. Ambiguity

1. **Universality**: Because we are all human beings, the themes of literature deals with the issues common to all cultures–Death, Love, Separation, Belief, Nature, which are universal. A learner must be exposed to these feelings.

2. **Non-triviality**: Many of the more familiar forms of language teaching inputs tend to trivialize texts or experience. Literature does not trivialize or take down. It is about things which mattered to the author when he wrote them. It may offer genuine as well as merely authentic inputs.

3. **Personal Relevance**: Since it deals with ideas, things, sensations and events which either constitute part of the readers experience of which they can imaginatively relate it to their own lives.

4. **Variety**: Literature includes within it all possible varities of subject matter. It is infact, a battery of topics use in ELT within literature, we can find the language of law, of mountaineering, of medicine of bullfighting, of church sermons and nursery talk.

5. **Economy and Suggestive Power**: One of the great strengths of literature is its suggestive power. Even in its simplest forms, it invites us to go beyond what is said to what is implied. Since it suggests many ideas with a few words, literature is ideal for generating language discussion. Maximum output can often be derived from minimum input.

6. **Interest**: Literature deals with themes and topics which are intrinsic, because it is a part of the human experience, and treats them in ways designed to engage the readers attention.

7. **Ambiguity**: As it is highly suggestive, literature speaks subsequently different meanings to different people. It is rare for two readers to react identically to any given text. In teaching, this has two advantages the first advantage is that each learner's interpretation has validity within limit. The second advantage is that an almost infinite fund of interactive discussion is guaranteed, since each person's perception is different, that no two interpretations establish the tension that is necessary for a genuine exchange of ideas. These ideas of Maley suggest that language and literature go hand-in-hand.

Another important aspect I would like to quote from Lingadevaru Halemane's article on 'Teaching Literature' is teaching literature is often referred as interpreting literature. But it a prose of poetry it has certain unique characteristic features. The writer intends to communicate certain special qualities or values through these writings. While the teacher is interpreting these qualities, he has the responsibility of communicating these qualities or values to the students, thereby he or she will stimulate the students to understand and appreciate the literary work. While doing that the teacher has the responsibility to adopt a technique to interpret the text.

Language is often considered the cloth of the literature and literary forms are the designs. Poetry, Short Stories, Novels, Essay, Biography etc., are different cut fashions or designs of common cloth that is language. That means basically cloth is not made of designs. It is the responsibility of the design maker to cut it for several fashions. Likewise a writer employs the language as the design and create the aesthetic sensibility out of them. While creating such sensibilities he adopts several 'literary techniques' in order to make it unique. As language is a medium of communication, we use it in day to day communication. According to Chomsky" "The mechanisms of language are related to certain fundamental operations of the brain and transformed into universal characteristics of human nature". These universal characteristics are seen in every language. The characteristics operate between the structure of the language and function of the language. But what is most important and to be observed is that this relationship is purely arbitrary. The relationship between the word and meaning, the signifier and the signified is totally arbitrary. This very nature of arbitrariness has given a greater strength to the language. This has led to create infinite possibilities out of finitestructures in language. Further Mr. Halemane continues his argument by giving some illustrations. Many people are under the impression that language is a highly potential tool to communicate ideas. Language in its denotative meaning, that is, in its direct/ real meaning is unable to communicate extra thoughts. In that way it is a highly limited and crippled tool.

There are other devices which are employed to extend to exploit, the possibilities of the language. Here he has given some illustrations to prove how best the language can be taught through literature. But as my knowledge goes, except some Christians in India whose mother tongue is English, those who learnt English in Christian convents and some of the central government schools, learnt English as First Language, they learnt the English like any native

language of India. But, other learners start learning English when they are in 10 years old. I learnt English alphabets in 5th standard. The teacher who taught me English was not a language teacher, he was a history teacher. What best can be expected from him? English was an alien language to me. My father is a farmer he never went to school; in such a situation how can I have learn a language which is not so easy to pick up. I started learning English from standard fifth. ABCD – without grammar and structure of English language. Some how I managed to learn English up to Pre-university level. My score of 65% in English at second PU made me to take up English literature at my Bachelor's degree class. It was a hard task to digest English literature in the beginning. What we learnt was literature not the language. A little bit of grammar was taught in language English class. By chance I stood first in my class. Later on Prof. Veena Shanteswar taught us prosody. So English language and literature must be taught simultaneously: only then the rural Indian students will be able to understand this language.

Some textual illustrations given by Prof. Halemane are like things:

Some says 'Bhima is Strong' The listener is not happy with the description. He thinks Bhima is not properly projected. Then he asks 'how strong?' The answer might be strongest. There ends the superlative degree. The listener is still not happy. He might further coax the question, then the speaker adopts different techniques. He might say 'Bhima is as strong as an elephant' Here he brings in a comparison in the form of a strong object. This is known as simile. The narrator might go one step further and say 'Bhima is an Elephant'. Here he even nullified the comparison and assimilated the object with the subject, calling Bhima as an elephant. This is known as a 'metaphor'. Simile and metaphor are the major devices used in literature. All these details are necessary. But most of the English teaching classes lack all these information because the teacher who

teaches English does not have any sense in making English. Hence English language and literature are separate entities. But languages must be taught properly at the early level – we all know that language must be taught at early level otherwise the interference of the mother tongue does not allow the learners to learn the language. The fixed word order of one's mother tongue intervenes when he learns the Second Language. The foreign language and social language in India taught in 5th standard and the sixth standard respectively. Age plays a crucial role in all these learners. Mother tongue acquires 100% space in the brain that is why without knowing past tense, present tense and future tense he speaks very fluently. When we start learning a foreign tongue like English, grammatical structure becomes an obstacle.

Hence, we need extra learning and teaching potentialities in language teaching process. In the Indian context local language normally predominate English. Kannada, Tamil, Telagu, Hindi, Dogri Rajastani number of Indian languages dominating the Indian population are hurdles to the English language learner. The rural educated find difficulty in learning English. What we are facing in the teaching process today due to lack of teaching English in rural areas is because of untrained and non-English teachers teaching English. Neither are we teaching literature nor language at all the levels of the education. Where we are? what we are? Whether English is needed? Some elite class intellectuals oppose English teaching at the level of primary and pre-primary classes. In the semester scheme naturally some question arises, what we are teaching? Do we succeed in our journey teaching? This is a mystery.

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2

The Dynamics of Poetry

— Prof. Nalini Chandar

What is poetry?

This is a question that has baffled the teachers as much as it has the students, for it does not lend itself to any easy definition. Is poetry an art of selecting words that can convey a special meaning? Is it a language in which every component element such as the word, image, sound and pause become significant? Is it, as Wordsworth says "a spontaneous overflow of powerful emotions" worthy of being recollected in tranquility? Or should we go by what Coleridge said when he declared, "Poetry pursues pleasure rather than truth"?

English poetry has had its share of detractors. It has defended itself against the onslaught of science; it has remained unfazed against the votaries of prose like Edmund Wilson who said "Prose, prose alone is a medium of the future". How has this been possible? Is it because we consider poetry as the greatest of arts? Or is it because it reflects truth and beauty? Poetry still remains popular because it utters the necessary and the casual. It is a part of the real world; it reflects life, but according to Bradley:" Poetry is a world by itself, independent, complete, autonomous. To understand it fully, the reader must enter that world, conform to its loss, and ignore for the time the conditions that govern the world of reality".

Does poetry have a purpose?

Is poetry meant to inform or reform, educate or enlighten? Is it written to satisfy the readers or the poet's own pleasure? Does it intend to uphold values at any given time? Poetry has done all this and much more. It has a philosophy that aligns itself to the common man's cause. It concerns itself with the plight of the have-nots and the marginalized as much as it does with those who are more fortunate. As a vehicle of social protest, it has proven to be effective during Renaissance, Reformation, World wars and in recent times. It has raised its voice against violence and bloodshed. It has used the comic, the tragic, the satirical and the critical modes to sharpen our perception on what is going on around us. It has touched the high realms of religion and philosophy to reveal a cosmic view.

Why do we need poetry? Poetry is a kind of liberal education itself addressed not merely to pupils in schools and colleges but to the entire society. The business of poetry is not merely to convey information; it expects the reader to understand the impulses, the vibrations and the compulsions experienced by the poet. Poetry often makes a great demand on the reader's sensibility and sensitivity because the poet speaks of one thing and in that one thing there lies so much more. The best poetry is that which opens itself to infinite suggestions.

What Beethoven meant by his symphony or Vincent Van Gogh by his painting is something we cannot name. They have meaning but cannot be expressed in any language other than their own. It is true of poetry too, the subject is one thing the poem is another thing, and the poetic value does not lie in the subject but in the poem. For instance, people say that the words 'steed' and 'horse' have the same meaning, but not so in poetry.

"Bring forth the horse; the horse was brought

In truth, he was a noble steed"

—Byron's 'Mazeppa'

Keats's 'Ode on a Grecian Urn' is not just about the urn. The tree, the boughs, the lad, the lass, the people with a decorated heifer in a ceremonious procession and the empty town are all as significant as the urn on which they are etched. The ode is about truth, beauty and unheard melodies which are sweeter than the heard ones.

How do we approach poetry?

Poetry places a great demand on the readers' sensibility, sensitivity and concentration. The first thing we have to do is to learn how to read poetry. It requires considerable effort to read a poem and get the best out of it. Poetry can be read for its content, for its essential core, for its sound or for the multiple meanings that lies within its layers. We all know that a poem is an intricate pattern of words which opens itself to myriad interpretations, new meanings and dimensions. Each word has its own place within a clearly defined pattern. Each poem has its own diction, a distinct pattern of sound, its own meter and rhythm. It has its syntax which demands our attention. Equally important would be the various literary or poetic devices which have specific functions to perform. As readers, we have to learn the function of each word with its specific placement in the poem. Why has the poet used this word or why that? How does it fit into a framework of the poem? How appropriate is its use? these could be some of the questions that need to be addressed.

What are the tools that a teacher requires to teach poetry?

It would not be sufficient if a teacher possesses mere proficiency in language and facility of expression. One has to hone one's skills and develop a keen sense of perception and get a 'hang' of poetry with extensive reading.

As teachers, we need to use the tools of criticism that Eliot spoke of. In order to critically appreciate a poem, we

need to compare, analyze and show the students how the diction differs from one poem to another, one period to another, from one poet to another. We need to illustrate this by giving succinct examples. It could be Chaucer's language which has its moorings in old English; the intellectualization of thought in Donne or the lofty elevated high sounding words that befits Milton's epic verse; the simple lyricism of a poem like Daffodils; the terrifying shift from contemporary politics to legendary symbolism of Yeats's 'The Second-coming' or the concept of birth, death and spiritual concerns in Eliot's 'The Journey of the Magi'.

Some more crucial questions crop up when it comes to teaching poetry. How can we overcome the temptation to foist our personal prejudices while teaching poetry? Is it possible to teach Dryden with the kind of zest that we perhaps accord to a poem of Wordsworth? Is it possible to harness the same enthusiasm in deciphering the imagery of Tennyson's 'Tears, idle tears' as in paying glowing tributes to Shakespeare's craft in a sonnet such as 'Shall I compare thee?' Isn't it imperative that we set aside our personal prejudices, remain objective and critically appreciate each poem without any bias? How else can we do justice to not only poetry but also to our role as teachers of poetry?

3

Shakespeare to 21st Century— Technique Transformation in Drama

— Prof. C. Naganna

I cannot step into the ambience of this college without becoming nostalgic and sentimental, for I was part and parcel for this glorious Institution for a number of years and my Maharaja's students have spread my reputation far and wide. I am grateful to my students and my colleagues here for making my stint in this college the most valuable one.

"Adopting appropriate strategies to deal with fiction" that was the topic Dr. Shantha Naik and I were contemplating in the beginning. Even as I was gathering material, the topic got changed and I felt as if I was caught under the avalanche of boulders when I encountered the topic "Shakespeare to 21st Century – Technique Transformation in Drama" for the simple reason that I have not been a drama specialist. As an undergraduate teacher teaching Language and Literature I dealt with all kinds of genres, like prose, poetry, fiction and Drama. That definitely does not make one stand in good stead to deal with a topic under consideration, for instance. Since Dr. Naik is a past-master in extracting work quietly and efficiently he would not leave me so easily. When he changed the topic, I said 'Yes' and I am here standing before you to present my paper.

Technique in drama, as far as my knowledge goes, is an attempt to seek external aids, remembered situations, tricks of the theatre. This prop became more and more prominent when the dramatists began to withdraw from picturing life in action, with an unpreoccupied mind; just as a musician pictures his experience in sound and a sculptor in form. In the modern theatre the writers think more of their audiences than their subject and the writer saw his protagonists like, Phaedra or Andromache as sure sources of passion; he did not endeavour to control the full flow of their life. The case is different with the modern writers. After watching Ibsen's *The Doll's House*, it seems an old critic said, 'It is but a series of conversations terminated by an accident'.

From Shakespeare to Ibsen so much water has run down the bridge and hence Ibsen had to adopt a different technique to communicate his worldview as distinguished from the Elizabethan times. But still as we move from those times to the present in spite of the utmost sincerity, the most unbroken logic, that we find in the modern drama because of the lack of vivid and beautiful language what we derive is an imperfect pleasure.

Since the character in contemporary plays must talk as people talk in daily life their speech approximates the algebraic terms. As someone said, "Every nation begins with poetry and ends with algebra, and passion has always refused to express itself in algebraical terms".

There is so much emphasis on updating our technique in drama we tend to conclude that "all antiquity is an error". The demand in the changed scenario is for common action and common speech. In this desperate search for 'common action' and 'common speech' we forget the fact that 'art delights in the exception'. The average man is average because he has not attained to freedom. Habit, routine, fear of public opinion – they all work upon him and he feels the constriction.

It is this association with the average that compels us to explore in the theatre an art that is joyful, whimsical, beautiful, resonant and altogether reckless.

The strange temperament has always created personages who startle at once by being bazarre and these images are our own secret thoughts. Thus, what we see in this microcosm is of universal nature. I am thinking of Edgar Alan Poe in the context.

But the technique of naturalism in theatre does not go along with writers like Poe very far. Because they believe in reproducing things as we see in real life. They want to replicate perfectly natural conversation and movements of the persons they portray. Most often they forget that naturalistic art is simply that art that manipulates a procession of most delicate symbols.

Modern playwrights adopted 'realism' and 'naturalism' as one of the most potent techniques of dramatic representation as they had become a self-conscious breed. The latter half of the 19th century could be termed as the watershed period when the old dispensations in the arts were challenged; new dispensations were explained and defended that was also the period when critics turned playwrights and vice versa. The situation became increasingly ripe for the multiplication of ideas and ideologies.

The modern theater, thus, was born with a programme as it was imbued with new intellectualism and aestheticism.

In the new environment the naturalists gravitated towards scientism, while the realists were drawn to the commonplace; the symbolists exhibited an over-fondness for subjectivity while the expressionists transformed dreams into nightmares.

The Belgian playwright, Maurice Maeterlinck in his essay "The Tragic in Daily Life" proposes for a plotless drama and *Riders to the Sea*, virtually plotless, was produced some years after Maeterlinck's essay. Maeterlinck had actually

spotted the most important thing in the modern drama. Andreyev, another playwright, had proclaimed that life in the modern world had moved inward. Therefore the modern playwright had to change his technique suitably as plot and external action had lost their status.

Strindberg did not conceal his hatred against naturalism which could not see the wood for the trees. He said this "naturalism photographs everything but reveals nothing". He was interested in the conflict of powerful human forces which are locked in 'great battles' which he termed as "the great naturalism". Maeterlinck asked the playwright to deal with an essential life "beyond the life of everyday" and called for "an atmosphere of the soul" (which he termed as 'Sorcery' in the drama).

Both Yeats and Synge wanted the theatre to be rich in language: "On the stage we must have reality, and we must have joy".

For some of these modern playwrights "reality" and "poetry" have been identical and inter-changeable.

Emile Zola provided the context when he said, "I am waiting until the playwrights return to the source of science and modern arts, to the study of nature, the anatomy of man, the painting of life in an exact reproduction more original and powerful than anyone has so far dared to risk on the boards".

But what is interesting is his observation of the task of the theatre in modern times is his optimism. "Everything goes on, I repeat, everything goes forward.....the social and literary evolutions have an irresistible force; they can cross with one leap enormous obstacles which were said to be impassable."

Zola expects from the dramatists that they should take advantage of the help extended by the set designers and make use of environment as novelists do. Today's stage scenery, according to Zola has achieved a tremendous

degree of exactness and this capacity to produce fidelity is an unprecedented advantage and said, "what I want to hear in the theatre is the spoken language. One day the public will perceive that the best style in the theatre is that which best sets forth the spoken conversation, which puts the exact word in its proper place, giving it its just value".

Zola wanted a naturalistic stage where the theatre of fabrication was replaced by the theatre of observation.

Many modern dramatists have differed from Zola's position in asserting the efficacy of the language or 'words' which are the source of beauty and not the action. What they seek to find something intangible that strives unceasingly to locate truth and beauty.

If 'naturalism' as a dramatic technique tended to lean towards capturing life as it unfolded in our daily life, George Bernard Shaw reacted against such a portrayal because, he said, life in our daily experience "is an unintelligible chaos of happenings." "To attempt to understand life", he said, "from merely looking on at it as it happens in the streets is as hopeless as trying to understand public questions by studying snapshots of public demonstrations".

When does a playwright become a ruthless revealer of hidden truth? He will not arrive at his conclusions about larger issues of life by collecting items at random and throwing them in an unsystematic way. He arranges them and obtains a significant relationship between matters and changes us from bewildered spectators of a monstrous confusion to people intelligently conscious of the world and its destinies. The great dramatists have been doing it since ages. The great dramatists from Euripides and Aristophanes to Shakespeare and Moliere, from them to Ibsen, Strindberg and Chekhov, they have accomplished something which has placed them above mere strolling actors and theatrical authors.

Federico Garcia Lorca (1899-1936) the great Spanish playwright has underscored the importance of theatre to a given society in a most memorable way. He says:

"The theatre is one of the most useful and expressive instruments for a country's edification, the barometer which registers its greatness or its decline. A theatre in every branch, from tragedy to vaudeville, is sensitive and well-oriented, can in few years change the sensibility of a people, and a broken down theatre, where wings have given way to cloven hoofs, can coarsen and benumb a whole nation".

He continues further:

"A nation which does not help and does not encourage its theatre is, if not dead, dying; just as the theatre which does not feel the social pulse, the historical pulse, the drama of its people, and catch the genuine colour of its landscape and of its spirit, with laughter or with tears, has no right to call itself a theatre, but an amunsement hall, or place for doing that dreadful thing known as "killing time".

Since the technique tends to transform itself answering the commands of commerce, Lorca warns us thus: "From the smallest theatre to the most eminent, the word 'Art' should be written in auditoriums and dressing rooms, for, if not we shall have to write 'Commerce' or some other word".

Technique transformation is favoured by those who manage theatre and their predilections seem to predominate and suggests overtly the direction in which the playwrights move. Therefore the unsaid emphasis is on the present. Once again, I invoke Lorca, to enlighten us why this excessive preoccupation with the present is detrimental for the progression of art. Lorca says, "I know that truth does not lie with him who says 'today, today', eating his bread close to his hearth, but with him who watches calmly at a distance the first light of dawn in the country". He continues, "I know that those people who say, 'Now, now, now' with their eyes fixed on the small jaws of the box-office are not right, but those who say, 'tomorrow, tomorrow, tomorrow', and feel the approach of the new life which is hovering over the world".

We have to ponder over an important fact and that is to find out whether the techniques that are adopted from time

to time are enabling us to understand Calderon's thirst for eternity, Racine's weakness, Shakespeare's appetite for life, Goethe's humanity and so on.

If various techniques that surface at regular intervals help the dramatist in his daily mission of taking the public through the world of drama where the incredible splendours disturb the audience by night and their grip becomes less and less by dawn.

Even while projecting the virtues of make-believe in the theatre Eugine O' Neill recommends what he calls "the imaginative theatre". After recommending the versatility of masks to capture the inner conflict's of Shakespeare's *Hamlet* and Goethe's *Faust* O' Neill says that his "imaginative theatre" is a legitimate descendant of the first theatre that sprang, by virtue of man's imaginative interpretation of life. This theatre functions as a temple where the religion of a poetical interpretation and symbological celebration of life is communicated to human beings, started in spirit by their satisfying daily struggle."

Bertolt Brecht (1898-1956) would like the technique of the theatre to reflect the new social scientific method known as dialectical materialism. The transforming nature of the contemporary world necessitates the understating of things to enable us to intervene. His words in the context are most memorable;

"Whether or no literature presents them as successes, each step forward, every emancipation from nature that is scored in the field of production so as to lead to a transformation of society, all those explorations in some new direction which mankind has embarked on in order to improve its lot, give us a sense of confidence and triumph and lead us to take pleasure in the possibilities of change in all thing".

In fact Brecht makes his Galile express these ideas in this observation:

"It is my view that the earth is most noble and wonderful, seeing the great number and varieties of changes and generation which incessantly take place on it."

Jean Anouilh's Antigone is not a character at all. Nor is she simply a peg on which to hang a passion calculated to develop along the approved lines of whatever psychology might be in style. She represents a naked will, a pure, free choice, in her there is no distinguishing between passion and action.

In the light of these developments in the theatre the individual personalities were no longer portrayed as universal types, as a misanthrope, a deceived husband, so on and so forth.

The modern playwright took recourse to dramas which are short and violent and centered on one event – usually a conflict of rights, bearing on some general situation – writing in a spare, extremely tense style, with a small cost not presented for their individual characteristic but thrust into conjunction where they are forced to make a choice. This is the modern theatre which is austere, moral, mythic and ceremonial. The dramas correspond to the needs of a people exhausted but tense, for whom liberation has not meant a return to abundance and who can live only with the utmost economy.

We, the literary scholars, find it difficult to come to terms with dramatic technique and the changes that take place from time to time because for us theatre is an object and we always are eager to learn the end result; but a dramatist is inseperable from his creation. The playwright enacts the process of art while the literary scholar readies himself to proclaim laws that do not exist. That is why Strindberg said "that my tragedy depresses many people is their own fault. I myself find the joy of life in its strong and cruel struggles, and my pleasure in learning, in adding to my knowledge". (*The Father*)

Why pity and terror are absent in modern theatre? Bernard Shaw answers in strong terms: "Modern commercialism is a squalid, futile, blundering, mean, preoccupation for ever uneasily pretending to be wideminded, humane, enterprising thing it is not".

The dramatists have been grappling with this baffling world by adopting their own technique which sometimes they call "Scientific Theatre", the theatre of "Politics and Propaganda", the theatre of "anti-poetic and academic", and so on.

Eugene Ionesco believes that "The theatre of ideologies and theses, proposing political solution and presuming to save humanities, actually saves no one. Unhappiness, metaphysical unhappiness of man is the only reality."

To conclude

It was once said of Shakespeare that he had never done any good to anyone, and never would. In truth, the good that Shakespeare did to humanity was of a remote and eternal nature; something of the good that people get from having the sky and sea to look at.

As long as the theatre refrains from eclipsing the sky and the sea, I would welcome any kind of technique transformation; but I turn my back to all innovations that distort the moral universe wisely sculpted by the writers.

4

Language Through Literature

— Dr. A.R. Nagabhushana

As all of us are aware, the issue of English studies at all levels in India is replete with various kinds of complexities and complications. We have not been able to define and explain properly the kind of English we need and ought to learn. English in our context is not just another language, for it carries on its back an ideological baggage. We must therefore grapple with this issue in terms of culture. To explain this further, we cannot accept English, the language of the 'colonial master' in toto; at the same time, we cannot wish away its socio-cultural importance. We must be aware of the fact that English has offered us several perspectives from which we can evaluate our own existence and cultural milieu. In other words, any discussion of English studies must necessarily be ideological. We cannot and should not treat this issue in isolation and attempt a clinical analysis. To be more precise, we cannot consider English as value-free or as a mere academic entity.

It need not be over emphasized that most of us have been completely dissatisfied with the syllabi we have been teaching for decades. Let me admit straight away that we are teaching neither English language nor English literature. We have been claiming all along that we have been teaching both. But actually, we are not. As a result, teaching English has taken the shape of a rudderless ship.

The primary reason for this pathetic state of affairs is that our curriculum has never been learner – centric. We have not endeavored to reckon with the needs and aspirations of our students. Have we ever taken them into confidence? Have we cared to consider, let alone understand, what their expectations are? The answer is an emphatic 'no'. In other words, we have marginalized the major stakeholders for whom the structure of education is built and meant. It is high time we introspected and corrected ourselves and our stances. We should immediately give up the tendency to force the students to study what we think they want.

What then are the needs of our students? The writing on the wall is loud and clear. Most of them have a strong desire to acquire a good command over spoken and written skills of English. They are aware that English creates more opportunities for them in terms of higher education and career prospects. Naturally they are interested in the functional aspects of English. But unfortunately, we have turned a blind eye to this crucial aspect. It is imperative that we address this issue in all seriousness.

At this juncture, a word of caution is not out of place. In our eagerness and zeal to equip our students with language skills, we need not and should not negate the importance of literature. It is no exaggeration to say that a study of literature enables our students to cultivate better values and transform themselves into more sensitive and responsible human beings. They know that emotional and intellectual aspects of life are necessary and that they get them from literature.

It is distressing that the present scenario of English curriculum in most institutions is acutely inadequate. There is no coordination among the four aspects of curriculum namely objectives, material, methodology and evaluation. They are intricately inter-related and inter-dependent. Unless we recognize this fact and set it right the curriculum will remain defective. Therefore, any effort to analyse

of revise the syllabus must start from this fundamental point. A mere change in the texts will not bring about any qualitative change.

It is worthwhile to recall at this juncture the observation made by Randolph Quirk who was a Professor of English at the University of London. In 1963 he visited some institutions of higher learning in India and wrote a report on English teaching in India. He writes: "Students who are scarcely able to read a restricted vocabulary text in modern standard English are expected to study a Shakespeare play, some of Jane Austen at her subtlest, some of Pickwick Papers at their most colloquial (not to mention dialectical and archaic) and sporadic poems from the 17th to the 19th century."

What Quirk said 47 years ago is true even today!

Considering the complex situation in which we find ourselves today, we may look at, in the form of a solution, Language – through – Literature syllabus. Here a balance is sought to be struck between language and literature. An effort is made to blend the two in a judicious way. I must hasten to add that it is only for the sake of convenience that a vertical and artificial split between language and literature is made. In fact, at the deepest level they are inseparable, for literature expresses itself through language and language is never value-free.

Now I wish to draw your attention to the nature of Language – through – Literature model.

Language-through-Literature syllabus is certainly a better model than the present syllabus which is taught (but not learnt) in many colleges and universities. It has many in-built advantages, the most important being coordination among the four aspects of curriculum. Let me explain.

In Language-through-Literature syllabus, objectives are clearly stated. Usually they are concrete, realistic and down-to-earth. For instance, to instill confidence in students

to use the English language, to equip them to practically deal with real life situations, to inculcate pro-life values, to empower them, to create literary sensibility etc.

In order to translate objectives into reality, proper teaching–cum–learning materials are prepared. Generally, short stories, essays, poems and one – act plays are chosen. While selecting them the following criteria serve as guidelines: Relevance, values, suitability, teachability, length and potential to lend itself to be exploited for teaching language items.

The blue print of a lesson in Language-through-Literature syllabus is student – friendly, for it follows a well defined design. Almost always it has the following pattern.

1. Pre-reading activity
2. Lesson
3. Glossary
4. Questions
5. Language activities
6. Biographical Details
7. Suggested reading / watching / listening.

Let me briefly explain each and of these seven units.

The pre-reading activity and the lesson are thematically related, either directly or obliquely. Sometimes, the two are stylistically similar.

Literary selections which express or suggest pro-life values are selected. Generally pieces which deal with religion or propagate superstitions are not selected.

Glossary is always exhaustive and includes all unfamiliar words, phrases, allusions and foreign words.

A long list of questions follows glossary. Teaching questions will take the learners back to the lesson again and again. Testing questions are framed at three levels: factual,

inferential and analytical. Each level of questions aims at honing the mind of the learners in its own way.

The lesson is exploited in an intelligent way to introduce various language activities to the learners. The focus is on the usage in life-like situations and not on the theoretical aspects. Definitions and abstract explanations are kept out.

A brief biographical sketch is provided to quench the curiosity of the learners. They are given an opportunity to be aware of the life and contributions of great writers.

Finally, a short list containing the titles of books, audio cassettes, films, CDs and DVDs is given which forms an integral part of the design. The purpose of this list is to enthuse and motivate the learners to learn more. After considering the nature of materials, I wish to succinctly say a few points about methodology.

Methodology of teaching Language–through–Literature texts is of paramount importance. The teacher is the classroom in expected to be resourceful and innovative, and adopt the eclectic method. The method has to be interactive to make learning more fruitful and productive.

Now to the last aspect, namely evaluation. Testing and evaluation essentially tests two things:

a. Have the learners internalized what was taught?

b. Are the objectives properly translated into concrete reality?

Questions on the use of language are contextualized which facilitates the learners to use English properly. This will also enhance their capacity for retention and retrieval. Questions which demand long answers, and stock questions are avoided. Questions which test the inferential and analytical abilities of the learners are given greater

importance. This will certainly encourage them to think about the lessons at a higher level. Thus their awareness of the text and command over English are tested and evaluated.

I have tried to design a lesson keeping in mind the principles of Language – through – Literature model. I have chosen "Kafan" (The Shroud), a story by Premchand, an extremely sensitive and humane Indian writer.

ANNEXURE

THE SHROUD

Prem Chand

Introductory Activity

When the six year old Swati returned home, her grandmother was waiting at the gate. She lifted the child, kissed her and took her in. The grandfather who had brought Swati home from school proudly showed her progress report to his wife. They repeatedly looked at it and felt highly delighted. They complimented Swati on her excellent performance in school. An hour later her parents returned from their respective offices. They saw her report, praised her and promised her a new bicycle.

Now answer the following questions

1. Think of Swati's state of mind and describe it in one or two sentences.
2. What kind of family do you see in the above paragraph?
3. What is a family?

Glossary

convulsed
rally round
infidelity
shirking
exert
dearth
requisitioned
ascetics
corroding
liquidated
pilfer
high
amiss
molasses
loath
ethics
etiquette
indolent
scanty
outstrip
searched
expatiated
repeats
suppleness
crouched
intermittently
elongated
besmirched
immemorial
bereft
repaired
calamity
befallen
refuge
wherewithal
flung
gracious
fier
requisite
crematorium
chimed
forestall
public house
pre-meditated
nonplussed
in harness
seers
in a trice
endorsed
vouchsafe
mar
speculating
rejoined
wrath
pall
diffidently
lustily
chums
stupefied
marked
gusto
remnants
admonished
animation
fleece
expiate
ablutions
gesticulated

I. Answer the following in a sentence or two:

1. What was Budhia's problem?
2. What were Gheesu and Madhav notorious for?
3. How did they manage to raise loans repeatedly?
4. What did they usually eat?
5. Why was Madhav worried about the birth of a child?
6. Why was the landlord angry with Gheesu and Madhav?
7. What did they collect from the landlord and the other villagers?
8. Why did they eat and drink in the public house?
9. How did the people behave in the public house?

II. Answer the following in two or three sentences:

1. "If she must die, then the sooner she dies the better" Why did Madhav say this? From this statement what do you understand about him?
2. Would Gheesu and Madhav have succeeded as ascetics? How?
3. How did Budhia bring order into the house?
4. Why did Madhav say that he was afraid of entering the hut?
5. Why did Gheesu say, "Have faith in Him"?
6. Why does the author say that Gheesu was more intelligent than the other villagers?
7. Gheesu thought that wrapping a dead body in a new cloth was a rotten custom. Do you see irony in his observation? Briefly explain.
8. Gheesu and Madhav entered the public house as if according to some pre-meditated plan. What do you

understand by ' pre-meditated plan' in the context of the story?

9. Gheesu spoke philosophically in the public house. What does it tell you about his character?

10. Madhav told his father that his wife would go to heaven and become its queen. What light does this remark throw on his character?

III. Answer the following in a paragraph.

1. Summarise the conversation between Gheeesu and Madhav in front of the hut and in the public house. What difference do you see between the two situations?

2. The conversation between Gheesu and Madhav in the public house is ironical. Connect it to Budhia's condition and explain.

3. They borrowed money from others on one hand and gave away some food to a beggar on the other. How do you explain this apparent contradiction?

4. Bring out the symbolic significance of the title of the story.

5. Imagine you are Budhia's parent and comment on the behavior of Gheesu and Madhav.

Prem Chand (1880 – 1936), one of the architects of modern Hindi fiction is also one of the makers of modern Indian literature. Author of more than three hundred short stories and fourteen novels, he was at once a reformist and a revolutionary; a realist and an idealist. With his perceptive insights into human life, he fired the creative imagination of scores of Indian writers. His knowledge of the rural Indian psyche and the predicament of man in the changing Indian life are characterized by humane understanding. His Godan, Gaban, Nirmala, Sevasadan and others have been hailed as very sensitive and powerful novels of all times. Many of his novels and short stories have been translated into several

Indian and European languages. Some of them have been made into films.

"The Shroud" (*Kafan* in Hindi) closely examines and obliquely comments on the behaviour of Gheesu and Madhav. Their irresponsibility and Budhia's suffering are sharply contrasted. With remarkable restraint Prem Chand probes the nature of human behavior in this short story.

The story has been translated into English by Gurdial Mallik, who was a disciple of Rabindranath Tagore and taught English at Santiniketan.

Suggested Reading and Watching

1. Stories by Prem Chand.
2. Untouchable by Mulk Raj Anand
3. Shatranj ke Khiladi – a film by Satyajit Ray.

5

The Role of Literature in ELT: The Pros and Cons

— Prof. P.P. Giridhar

There has been a seductive hard-to-resist kind of but ill-founded emphasis on creative literature in the teaching of English as a second or foreign language, which presumably extrapolates to all language teaching. The paper tries to elucidate the relationship between language and literature, which is germane to the issue. It shows, pace Damodar Thakur (2003) for example, that the relationship between language and literature need not be seen as a symbiotic one. The paper argues that creative literature NEED NOT (or CAN NOT) be used as material in the teaching of a human language as a second or foreign language. Using it is fraught with unacceptable oddities and conceptions of language and literature that are not right.

Language is by no means dependent on literature for its sustenance and development. A group of speakers who are linguistically alive and vital, who are in fact people who keep vibrant the interfaces between language and nonlanguage, would do. Languages have survived and thrived and will survive and thrive without any written literature. (Every good speaker of any language has the seed in him of whatever language one may see in any form of literature of that language.) It is literature on the

contrary which owes its being to language, as do all crucial aspects of man's existence and efflorescence. In fact as John Saul pointed out if there is a single definition of civilization, then it is language. "The single and shortest definition of civilization", says John Ralston Saul, "may be the word "language" ... Civilization, if it means something concrete, is the conscious but unprogrammed mechanism by which humans communicate. And through communication they live with each other, think, create, and act." It is easy to see that if you substitute the word, 'language' in the above definition by the word 'literature', it hardly makes sense. The reason it hardly makes sense is that language and literature are fundamentally and foundationally different. Language is basic and literature derivative. Language is a way of looking at the universe, man's great means of expressing himself. Being as it is his major, if not, the only cognitive tool, it is much more fundamental to man's existence than literature. Language can exist and flourish without the prop of literature. Language enables and empowers man in hundred different ways unlike literature. Atleast the enablement and empowerment that language can effect is infinitely more fundamental and infinitely more indispensable to man's efflorescence than that effected by literature. Man can jolly well live very effectively and fulfillingly without doing or reading any creative literature whereas we can imagine the kind of life that a linguistically challenged man lives. A linguistically challenged person can exist, even live but has per force to lead a much more impoverished life than someone who can speak. This is the reason we say that language and literature exist on noticeably and remarkably different planes and are not comparable in value.

If the argument in the foregoing paragraph is true, then it follows that it is entirely possible to teach any language without teaching any part of its creative literature. There would be to be sure many speakers in any speech community

who are good speakers of that language and who are successful in life without necessarily having read any creative literature in that language. One needs to realize this.

Damodar Thakur (2003) lays out reasons why one needs to bring in creative literature in ELT. Let's examine his arguments for bringing in literature in the teaching of English as a foreign language.

Thakur founds his plea for teaching language through literature first by saying that one should pick examples from literature to teach grammar points. He avers that examples from colloquial speech are dull, lifeless and puerile. He declares that life is already dull and boring, that man is suffering from a sense of ennui and angst and alienation, and so why make ELT still more unbearable and boring by not using examples from literature, he seems to be asking. The last point does not merit extended comment. It is like asking, life is already dull, why make it more dull by talking about something as boring as how and why a falling object falls the way it does, what happens when a human foetus forms, why sounds behave the way they do in language and so on. I think there is no relationship between the way ELT is done and the philosophies of Existentialism, Nihilism and so on. Thakur's argument that it is in fact the case that one of the reasons ELT has failed is because the teacher has used ordinary sentences as examples, and not examples with a 'literary flavour' needs to be addressed. If one is teaching relative clauses Thakur prefers examples like

Blue are the hills that are far away

Someone who is born in a stable is not necessarily a horse.

to

The man who you met yesterday is a cobbler.

London which is the capital of the United Kingdom, is very crowded.

If one is teaching conditional clauses, Thakur prefers examples like

If you are afraid of loneliness, don't marry (Chekhov)

A book is a mirror. If an ass peers into it you can not expect an apostle to peer out of it.

to

If you go there, you will certainly meet him.

Presumably to teach the present tense, he would prefer

Breathes there the man with soul so dead

Tomorrow and tomorrow and tomorrow

Creeps in this petty pace from day to day

To the last syllable of recorded time

And to teach equational sentences he would presumably use the very literary

they are but lighted fools

It is clear that there is something wrong here. There is a mixup of purposes. The purpose of teaching a language is completely different, I submit, from that of teaching literature. Language and literature are different arenas of human intellection. The depth of thought that examples illustrating grammar points enshrine is completely irrelevant simply because mastering the code is what language learning aims at and not addressing, as Thakur puts it, the deeper and abiding needs of the learner. The tool is what we are aiming to get at and not what the tool can express. The depth of thought can in feet be distracting for the learner as we can see in some of the above examples. Secondly and equally importantly, having decided what grammar points to teach how does one go about searching for literary pieces which may have sentences which illustrate the grammar points. It is clear as daylight that literary pieces were not created to systematically teach a grammar point. That was not and can not be their purpose. So we need to do some unguided ad hoc search. And even if we find some sentences to illustrate some grammar point as Thakur has apparently done in his article, how about practice sentences? Is it the

argument that we need all ten or twenty practice sentences with great depth of thought? One gets wise to the absurdity of this idea of using literature in language teaching if we go thinking in this direction. Supposing I have taught number in English and have the following sentences for the learner to practise and internalise number with:

1. A dog is an animal
2. A fish can swim
3. A potato is a vegetable
4. A chair is made of wood
5. A cow gives milk
6. A dog hates a cat
7. A box has a lid
8. A writer writes a book

I am asking the learner to put the above into the plural. Am I to scour all of English literature to get nondull, nonflat and nonpeurile and enlivening examples to replace each of the above? This is a rhetorical question.

I have taught, let's say, the suffix -ness or -ing and so on. To let the learners practise these and come up with new ones, do I go to creative English literature to get enlivening examples? A rhetorical question again!

Language is our cognitive window to the world out there. To speak it means well to master a code which enshrines this cognition. Mastering it by no means means deepening one's sensibilities or sharpening one's sensitivities the way creative literature may do. It is inane from the point of view of language learning to say that 'to be or not to be' is a better sentence than 'to be well or to be ill' or 'if you are afraid of loneliness, don't marry!' is better than 'if you are afraid of darkness don't go out at nights' and so on. For a person who doesn't know the language or barely knows the language, the former allegedly 'flat' 'dull and 'peurile' sentences should

be as piquant as the latter sentences with 'literary' flavour. Dubbing such sentences dull and boring is similar to saying, as I said earlier, that getting to know why a falling object behaves the way it does is dull and boring.

Language teaching, I reiterate, is not an attempt to deepen one's sensibilities, widen one's horizons, enlarge one's sympathies, and so on, which function creative literature may do, and in fact good creative literature does. To acquire a language, says a Czech proverb, is to acquire a soul. Acquiring a soul in the sense of acquiring a way of looking at the universe is to learn to master a unique and original way of cognising the world. Having mastered it the learner can use it and come up with sentences with literary flavour. For example in Mao Naga, a language spoken in Manipur what are called equational sentences are marked by a sentence-final ko while other declarative sentences are not. This fact itself must be piquant and exciting to the learner. It is difficult to see that an additional depth of thought added to such sentences will make them that much more exciting.

ai kolamai-koe "I am a plainsman"

ai ni-koe "I am you" (sentence with a literary flavour?)

I am suggesting that the second sentence could be positively distracting. The first sentence, the form of it must be equally piquant because the learner is new to it. Language learning is all about mastering forms that go with associated meanings. The forms themselves must be exciting to the learner. In English the negative of 'must' is not 'must not', (because a sentence such as I must not go means I am obliged not to go whereas we need a sentence meaning I am not obliged to go), but 'need not'. This is exciting in itself. It is not necessary to add depth of thought to sentences illustrating the difference simply because that is NOT the purpose of language learning. Inducing great depths of thought into the learner is not the purpose of any language learning. That is done by other disciplines. I thus

disagree with Thakur when he says that "underlying the need to acquire a linguistic means of communication the learner has the unstated and enduring need to obtain from whatever he does a sense of exhilaration and illumination, a sense of extension and augmentation." The latter may be done by enterprises like literature as a body. It is not the purpose of any language learning. I am going to China, let's say, on a lucrative assignment, and as a precondition I need to learn Chinese. Why on earth should I want my Chinese-learning programme to give me a 'sense of extension and augmentation', a 'sense of exhilaration and illumination' except as Chinese as a code, as a window to a different world gives me? What this means is that the Chinese equivalents of

> If you are afraid of darkness don't go out.

would more than do. The Chinese teacher does not have to go search for enlivening illuminating examples like

> If you are afraid of loneliness, don't marry.

People advocating creative literature as a part of the process of second/foreign language teaching are not clear whether creative literature needs to be taught as full texts or only specific sentences need to be picked up to be taught. We have addressed the latter. Thakur says toward the end of the article under question that 'the type and quality of literature to be used as material for language teaching will depend on the age and the cultural background of the learner and on the level at which language teaching has to be done. Fairy tales for example will be useful for language lessons for children. Parables, anecdotes and simple short stories etc for intermediate learners and unabridged classics for advanced learners.' Here the idea is presumably the whole text.

There is a problem here. How can one use the whole text unless all that linguistically happens in the text has already been taught? The ideal thing to do it seems to me

is to bring in the types of texts Thakur broaches after all grammar points have been taught without any help from creative literature, which means that creative literature has a place in language teaching only at the end of grammar-teaching, after a minimal competence has been achieved in the language, I am not against teaching grammar and all that goes into what is called 'communicative competence' in terms of narratives and discourses. Teaching grammar in appropriate rigged up narratives only recognises the natural narratival, discoursal, and conversational embeddedness of language. The teacher can rig up his own narratives to teach the grammar points in question as no creative literature is designed to teach grammar.

To perorate, here is a rigged up narrative marrying imaginative discourse with grammar (number)

A king had three wives. Kings as you and I know have more than one wife. A king having one wife was unheard of in those times. His first wife bore him one child, a boy, his wife three children, two boys and one girl, and his third wife one son and two daughters. All the wives led fulfilling lives as queens usually do with kings. The king had one artificial tooth as against thirty two natural teeth. One of his sons had six toes on his left foot. The feet of the other children were all normal. Like King Ashoka lined all roads of his capital with trees, this king lined all roads with booths for the sake of the people. One such booth vended the daily necessities of the citizens. There were booths (and not *beeth)* for daily necessities. The king set up different fora for redressing the citizen's grievances. One such forum was for...

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6

Strategies for Teaching Fiction

— Dr. T.S. Chandra Mouli

Language teaching in India needs a total reorientation. It is true that teaching literature is one of the best tools to comprehend the nuances of a language. People from times immemorial have demonstrated an ability to disseminate and understand methods of story-telling conventions irrespective of age, religion, caste and creed, which helps all enjoy literature and its abiding appeal. This aspect may be utilized favourably in creating interest among learners to acquire language skills through reading a literary work.

One needs to understand the significance of language acquisition and the engrossing value of literature. Walter Allen's definition of a novel as 'an extended metaphor of the artist's view of life' enables one understand the significance comprehending the writer's perspective in appreciating fiction. Bernard Bergonzi's definition of a novel as a 'small, hard rectangular object whose pages are bound along one edge into fixed covers, and numbered consequently' helps a reader get to the basics of craft of fiction.

According to Paul Scott the function of novels is to convey a view of human life. As he aptly states, 'fundamental to the novel is a vision'. In one of his lecturers delivered at the Manchester Library Theatre in March 1967, he discloses that he writes because he has a natural aptitude for it, a sense of vocation.

Any human experiment is an attempt to make something new out of familiar material. He is aware of Emerson's valued opinions – 'man is explicable by nothing less than all his history – but always the thought is prior to the fact; all the facts of history pre-exist in the mind as laws'.

This explains why the characters in his[Scott's] novels usually have demonstrable personal histories whose 'weight' they feel along with the weight of their present and weight of expectations for the future. It also explains his passion for form – which is another word for wholeness, not just tidiness.

As Paul Scott declares, 'a novel is a sequence of images'. In sequence these images tell a story. Its purpose is 'not to tell but to show. Creative writing is showing – not telling'. The words used to convey the images and the act of juxtaposing the images in a certain way are the mechanics of a novel. But the images are what matter – they are the novel's raw material. They are infinitely complex.

Paul Scott through his novels endeavours to establish the issues that connect rather than divide the British and the Indians and is personally interested in many subtle ways through which connections are established.

We can trace his penchant to return to India repeatedly to the fact that to him the death and internment of Liberal Humanism is still living issues in the terms meant by his sort of novelists and his sort of readers. By Liberal Humanism he means broadly the human consciousness of the human dignity.

What William Walsh says of a great writer is equally applicable to a novelist like Paul Scott : 'Every so often there appears a great writer with a superlative sense of reality, an extraordinarily undeceived and exact sense of "Truth in being". Such men irradiate the consciousness and modify the sensibility of the age'. [William Walsh, *Human Idiom: Literature and Humanity* 22].

It is pertinent to note that there is an interrelation between life and literature, literature and language and language and life. In any society, all these three components are important and inseparable. Among them, life provides the base, then language evolves and using the language literary works have been created. To create a literary work, the writer should have a command over the language and have an eagle eye on the day-to-day events in life. This actually makes the use of literature more relevant to learn a language, so long as such literature is in current idiom.

As every teacher of English knows literature is one of the best tools to master a language. People acquire an inherent ability to understand the basic story-telling conventions irrespective of age, religion, caste and creed. This helps us enjoy literature and appreciate the meaning it conveys. It is this implicit competence that we try to take advantage of in using literature to teach language. Reader-response enables one appreciate the intricate ways in which an expression may be employed to convey different shades of meaning. As is well known, a word does not carry any meaning by itself. Context, anaphoric associations, usage, cultural and educational backgrounds of the reader do extend a meaning . Acquisition of language is a complex, yet invigourating exercise.

What many academics and scholars found in courses like English literature is that the attention of the learners is totally focused on the geographical information, theme and character analysis, in addition to the background of the writer. As a result, the existing system of teaching and learning literature never allows the learner to concentrate on the nuances of a language.

Grammatical aspects of a text should be explained by the teachers while teaching literature, apart from focusing on the story. Usually in most schools and colleges, the learning activities of students are always textual. Emphasis on language acquisition is more on theoretical aspects and is not application-oriented.

It is imperative that language teachers should realize that their goal is not teaching English literature but teaching a language. By reading a piece of literature learners can understand the diverse use of words, phrases, phrasal verbs, multiple meanings, idioms, etc. They learn to use familiar words in new contexts with new meanings. Students get absorbed in the story, and the language (sentences, sentence and phrasal patterns, and words) is understood and mastered without much effort in the process. The desired objective is rarely accomplished in these conditions.

A conscious endeavour has to be made to use contemporary materials to augment learning methodologies, as the learner would have a higher thirst for greater acquisition. It will be easy to locate the conversational strategies that the characters in the story employ, and try to use the same in conversations with their fellow students in the class. They can enact the story as a team / role play- initially ask them to write the conversations then ask them to present them or enact them in the class room. Short story collections and short novels are better suited than full length fiction or poetry. Unfortunately, not much attention is paid in this regard.

According to C.R. Adler (2004) there are seven strategies to enable students learn text comprehension. These are meant to help students become purposeful, active readers who are in control of their own reading comprehension. Some of the strategies mentioned below with a firm scientific basis for improving text comprehension seem to be appropriate in Indian context.

Adler advises that students who are good at monitoring their comprehensions know when they understand what they read and when they do not. They have strategies to "fix" problems in their understanding as the problems arise. Research shows that instruction, even in the early grades, can help students become better at monitoring their comprehension.

Comprehension monitoring instruction teaches students to:

a) Be aware of what they do understand

b) Identify what they do not understand

c) Use appropriate strategies to resolve problems in comprehension

According to Adler 'Metacognition' can be defined as "thinking about thinking." Good readers use metacognitive strategies to think about and have control over their reading. Before reading, they might clarify their purpose for reading and preview the text. During reading, they might monitor their understanding, adjusting their reading speed to fit the difficulty of the text and "fixing" any comprehension problems they have. After reading, they check their understanding of what they read.

Some of the strategies suggested are:

a) To identify where the difficulty occurs in comprehension

b) To identify what the difficulty is for the learner to understand

c) To narrate the difficult sentence or passage in their own words

d) To look back and forward through the text to resolve their problem

Graphic organizers are meant to illustrate concepts and relationships between concepts in a text or using diagrams. These are known by different names, such as maps, webs, graphs, charts, frames, or clusters. Graphic organizers do help students focus on text structure "differences between fiction and nonfiction" as they read, providing tools they can use to examine and show relationships in a text resulting in the learners developing ability to think, plan and write neatly organized summaries of texts.

A teacher has to create opportunities for the students to frame and ask questions as they provide students a purpose for reading, focus better on what they read, effectively think and form an opinion about the text under reference culminating in monitoring their comprehension and reviewing content and relate what they have learned to what they already know.

"The Question-Answer Relationship strategy (QAR) encourages students to learn how to answer questions better. Students are asked to indicate whether the information they used to answer questions about the text was textually explicit information (information that was directly stated in the text), textually implicit information (information that was implied the text), or information entirely from the student's own background knowledge."

[C.R. Adler 2004]

These questions may be classified as:

a) Those found right in the text which ask students to find the one right answer in the text itself.

b) Those which are based on the recall of facts that can be found directly in the text where answers can be found in the text at more than one place. This impels the learners to think and search through the passage to locate the answer.

c) Those that are required of students to make use of what they already know [anaphora], with what they have learned from reading the text. This enables in relating information better.

d) Those which are answered based on a students prior knowledge and experiences. Text based information may not be of much help here. Analytical ability is buttressed here.

Students should be motivated to generate questions and ask one another, with the teacher offering guidance

where required. The teacher should be prepared to face volley of questions and answer them confidently, when the learners get ready to launch their 'missiles'. Manifold fortification of learner talent is immense through this interactive strategy.

Story structure instruction is aimed at equipping students in identifying the types of content (characters, setting, events, problem, resolution) and they are trained to recognize story structure through the use of story maps. Instruction in story structure improves students' comprehension.

Regular practice in summarizing helps students in determining what is essential in the text they read and to narrate it into their own way. Coaching in summarizing helps students: identify or generate main ideas and connect them doing away with unnecessary data. Summarization enables one to read, write, comprehend and remember what is essential in the text.

Explicit teaching techniques are particularly effective for comprehension strategy instruction. Here, teachers tell readers why and when they should use strategies, what strategies to use, and how to apply them. The steps of explicit instruction typically include direct explanation, teacher modeling ("thinking aloud"), guided practice, and application.

Efficacy of comprehension strategy instruction has been amply demonstrated. Cooperative learning involves students working as partners or in small groups on clearly defined tasks. It has been used successfully to teach comprehension strategies. Students work together to understand texts, helping each other learn and apply comprehension strategies. Guidance of teachers plays a vital role.

Teaching fiction may also encompass phonological, grammatical, semantic and semiotic strategies. Use figures of speech like simile, metaphor also prove to be helpful. Stress

and accent in reading passages or conversation in a text go a long way in strengthening linguistic competence of students.

As M.A.K. Halliday states:

> Language is no longer being thought of as an autonomous object; nor is language development seen any longer as a kind of spontaneous once–for-all happening resting on a given biological foundation, to be achieved by a certain maturational stage or not at all. [Halliday, 139].

One realizes that language is both an individual and social phenomenon. Society reflects social modes of life .Social life depends on variables like language, customs, education, economic back ground, attitude, value system etc. These are generally referred to as 'culture'. So one may define culture as some total of national, group and /or individual norms.

Socio-linguistics, at times merges with stylistics that is the way a person expresses himself. Myriad examples may be offered as in the fiction of Arundhati Roy or Salman Rushdie. ['chutnification'] Language and literature are irrevocably entwined with socio-cultural-political phenomena. Hence, teachers may adopt sociolinguistic analysis while teaching fiction, to throw ample light on subtle linguistic nuances.

Jaydeep Sarangi in his seminal work *Indian Novels in English : A Sociolinguistic Study* enthusiastically examines several novels and comes out with astounding examples to sustain his convictions and observations. He aptly observes:

> A variety of English albeit non-native, lexically, morphologically, syntactically, stylistically and socio-linguistically different from the Standard British form has come to be known as Indian Variety of English [IVE]. Indian Variety of English should not be considered the vulgarized form of English but creative and resourceful with distinctive individualistic sociolinguistic features. [Sarangi 17]

Analysis of speech patterns enlightens students to understand significance of listening skills and speaking

ability. For example the following passage from R.K. Narayan's *The Guide* illustrates it better:

> "Will you permit me to dance?"
>
> Promptly came his reply, with a scowl, the old face was coming back,
>
> "why?"
>
> "I think I'd be very happy if I could do that. I have so many ideas. I'd like to try. Just as you are trying—"
>
> "Oh, you want to rival me, is that it? This is a branch of learning, not
>
> street -acrobatics."
>
> "You think dancing is street-acrobatics?"
>
> "I'm not prepared to discuss all that with you. An acrobat on a trapeze goes on doing the same thing all his life; well, your dance is that. What is there intelligent and creative in it?"

Conversation mentioned above between Rosie and Marco explicates their different perspectives on dancing. Impatience, sarcasm, high self-esteem mark Marco's expression. He doesn't like public performance by his wife. Rosie doesn't realize or doesn't like that idea. Careful observation of punctuation marks, reading the passage aptly with right intonation conveys the message more dramatically and more impressively.

Here, the teacher may also teach significance of listening skills as a matter of fact and demonstrate how interference during a conversation ruin

Intended idea jeoparadizing personal relationships. Teaching of fiction can be made a tool to drive home the location of language in social interface and associated cultural aspects.

> "'Syntactical deviation' has been treated as a part of *Indian Indian English*. The novelist converts a simple sentence into an interrogative one by the use of a mark of interrogation at the end of the statement. The mark of interrogation almost serves as a diacritic (a mark to indicate sound or sentence—type." [Sarangi 68]

Sentence patterns from the Bhabani Bhattacharya's *So Many Hungers* elucidate this aspect.

"And the islets in the river, *han*?"

"Father is well? Mother?"[p.97]

"It's no simple business naming your child?" [p. 97]

"I tell you for your own good. You realize that Lekha?"

[*He Who Rides a Tiger* 181]

"You will travel with your hands empty?" [p. 22]

Teaching fiction offers an excellent opportunity to the teacher to highlight various aspects related to '*Vocabulary* 'in English. While writers of earlier generations used non-English words in their works in italics, present generation have found innovative ways of usage. Words like 'ghee', 'dhoti', 'Maharaja', 'jutka', 'shikari, 'pundit', 'tabala', 'darshan' 'sadhu' etc abound in R.K. Narayan's novels. Different means of enriching vocabulary in a language can be explained in detail, throwing light on the way English language enriched itself through unbridled borrowing from different corners of the world. This also facilitates one to speak of the catholicity of English language.

Creative writers of later days unhesitatingly handled hybrid words and smoothly drifted towards *nativisation* of English by innovative use of languages. Interweaving regional terms with traditional English, using hybridized words, unglossed words/ expressions contribute immensely in nativisng English in Indian English fiction. Salman Rushdie, Anita Rau Badami, Arundhari Roy among many other reputed fiction writers functioned in this direction in afacile manner.

Arundhati Roy takes delight in using unglossed names of sea fishes available in Kerala like 'pallathil', 'karimeen', 'poral,' and 'koori'. Words like 'Khando', 'Ickilee', 'modalali', 'keto', 'patti'—all Malayalam words without any inhibishion.

Expressions like—'aiyyo kashtam', 'enthey Deivamey'--make the narrative more spicy.

Anita Rau Badami's narrative style in her maiden novel *Tamarind Mem* is marked by use of words from different languages as under:

Telugu words:

Dandakaranya forest; pettis[boxes]; juttu [tuft of hair];

Tamil words:

Kanmani, Kattamarans; Shikakai; Kannaadi face [sporting glasses].

Kannada words:

Ajji; putti;Cobri mithai; Padri for fadari, Pujari, Soopa, Akshathey, Pretha, Yo-yo-Rama-deva, Shani, Payasa, Hucchi, Rakshasi, Dhoti, Deva–deva.

Hindi words:

Kishmish, Gad-bad, Pallav, Lehenga, Angrezi, Hubshi (black); in Arabic= ugly. [Habshiguda in Hyderabad.], Pakodas, Billey, Besharam, Khusur-phusur, Dhobhi,

Khaini, Pooja, Dal, Sooji-halwah, Puri-aloo dum, Phulkas, Pakora Kheer, Samosa, Tikkas, Jamoon, Choorodar, Darbar hall, Begum, Hai Ram, Burkha, Salwar-kameez, Dupatta, Choli, Neem, Bhooth.

Reduplication so common in several Indian languages has been effortlessly carried into English by most of the writers. Anta Rau Badami enriches her fictional content with such words as:

'Rama-Rama' , 'Baap -re- Baap' ,Boring old 'bak-bak,' Ting-tong bells, 'Big-big',

Oh! 'No-no', 'Deva –deva'.

Badami's narrative reflects *diglossia* so common in colonial and post colonial contexts, lending a rare aura to her style. English spoken by Lynda ayah, the Anglo-Indian, is different from educated Englishman's language:

'Sooparb' for superb, 'Afreeka' for Africa.

"come on, Baby–missy, my kanmani, don't you want to grow big-big?" Linda says.

"She thinks I am magician .Make puri, make aloo-dum! All in ten minutes if you

please!" Linda grumbles.

"My-Jesus-child! "cried Linda. "What a tomboy. Come here you puppy, why you

hitting all the childrens in the colony?"

"Oil gave it (halwa) a shop taste."

Further, *compound words* too make Indian English fiction enjoyable.

Compound words:

Raddhi-man [old newspaper buyer], Jing-bhang lot[all and sundry], Badmash –girl, Sabji-wali-gully.

Morphological deviations are perceptible in Arundhati Roy's fiction where telescoping of two or more words extends new appeal. For example:

'Finethankyou', 'ofcourseofcourse', 'pleasetomeetyou'.

Mulk Raj Anand's novels reflect the life of under privileged in Indian society. 'Personal address' terms, 'greetings', non verbal gestures are excellently used by the socially committed novelist quite appropriately. For example:

Personal addressing : Sadhuji, Hakimji, huzoor, sahib, sarkar, babu. [*Untouchable*]

Greetings: salaam sahib, 'brother-in-law', 'father-in-law' (though a kinship terms), mama.

Non-verbal gestures: touching fore head while greeting superiors, falling at one's feet, folding hands.

Abusive terms: kutte ke bacche, sur ka bachha.

'Self humbling' and 'addressee raising', 'abusive terms' to address the disadvantaged are results of

colonial exploitation, social stratification and subsequent discrimination so dominant in colonial India which continue in different subtle forms even today. Mulk Raj Anand's narrative gets zesty as he translates choicest abusive terms in Punjabi into English creating room for additional vocabulary, which essentially constitute 'loan words' in English.

Raja Rao's craft lies in introduction of words from Indian languages without translating them into English. One notices words like 'laddu', 'ghats', 'lathi', 'badmash', 'arathi', 'thirtham', 'Harikatha', 'mayavaada' etc in his novels. Some of the characters stand live before the reader as Raja Rao prefers to employ 'pre-modification' in *Kanthapura:*

'Water fall Venkamma', 'nose-scratching Nanjamma', coffee-planter Venkatanarayana', Post-office Chennamma', 'temple square Tamarind'. These tell tale nicknames (as modifiers) vivify Raja Rao's characters in the novel. The whole character comes to life in one particular phrase. For example, Venkamma has the habit of shedding tears. Therefore, Raja Rao uses 'waterfall' as a pre-modifier to her name. He makes an artistic experimentation to his style of language to catch up deep rooted Indian sensibility. [Sarangi 44-45].

Language is located in culture. Cultural aspects do influence profoundly all literary and linguistic exercises. As Syal opines: "Language in literature is language in communication. It can be regarded as one of the ways of using of real life in particular contexts." [Syal 5]

'Self humbling' and 'addressee raising' are essential Indian cultural components. These are rooted in socio-cultural milieu of this great country. Like wise non-verbal communications as 'touching the feet', 'folding hands', 'falling at one's feet' etc are meant to show one's respect to others who are elder in age; occupy higher position socially and culturally and academically better placed . Indian English

fiction is replete with these cultural elements introduced deliberately by the Indian creative writers.

This aspect may be favourably compared with the manner in which the British novelists portrayed with pride the 'Maan-Baap' relationship in presenting Indian scenario in their works. While their attempt was tinged with racial superiority, authoritarian attitude and a desire to divide and rule colonies as a principle, literary endeavours of the Indian writers have been motivated by their nationalistic zeal to faithfully present Indian sensibility and experience to a global audience through an alien language. This may look like paying back Prospero, in a different way.

There were, of course, novelists like Edward Thompson, George Orwell, E.M. Forster, Paul Scott among others who were indisputably sympathetic and more liberal in their humanistic approach to the people in India and elsewhere in the colonies. An Indian teacher has to be necessarily acquainted with British / European geography, socio-cultural issues, conversational patterns, climatic conditions and above all psychological and ideological approaches.

Teaching fiction is a gratifying experience since, the teacher gets ample opportunities to highlight linguistic nuances and refer to various socio-cultural aspects. This is possible only when the teacher realizes the significance of various strategies of language teaching. The class need not be converted into a grammar class, yet introduction and elucidation of socio-cultural components that enrich a language, certainly, makes it a refreshingly rewarding experience.

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7

Teaching English in Mofussil Area

— Prof. Neelakanta Manavachar

The paper does not pretend either to be profound or scholarly in its attempt. It is only an attempt to articulate, in a humble way, the experience and observations of a teacher, who has put in two and a half decades of service teaching English in mofussil region. Teaching English in the mofussil region is a journey through wilderness. There is much fuss over the issue of teaching English. Much is being talked about; but nothing is being done. Or whatever is being done, is all in vain; due to either wrong emphasis or over emphasis. It has become the very breath of every one – student, teacher, parent, educationist and whoever concerned or unconcerned. Everyone talks of so many things; but never acts his thought. Everyone is being rated but none is able to rat the problem. There are more rats let free than the rats captured. It has become a mass outcry from 'sullen earth to deaf heaven' when shall it be a 'hymn to heaven's gate'? The arrival of bag piper is the need of the hour. The whole mass of educationists with much diverse opinion, both in power and administration, harp on the high sounding words, fascinating ideas and highly technical and sophisticated pedagogy. None of these heard nor seen, nor reach the mofussil region. Many broahers were flown in the air and slogans were shouted in the streets. Much has been spoken little has been done.

Under and inadequate staff in the institutions of mofussil region is the severe problem. But the problem has not caught the attention of the concerned educationists. More than 50% of the teaching posts, particularly English teachers are vacant. Men in administration speak of high quality in one context, and financial implication on the other. The semester system, introduced with the hope it would bring a radical change and a 'total quality enhancement in the universities of Karnataka, has turned to be a farce of reformation. In the semester system, the size of the class (thought to be restricted to forty), is being continued to be the good old strength of 90 plus. A teacher, in a class of forty could have face to face contact with any student and could have traced the areas of weakness in each student. Such an atmosphere could lead to meaningful teaching and learning. But alas! When it came to implementation, taking financial implication into consideration, the very essential elements of semester system were forgotten. The good old big classes of ninety students of mixed ability are being continued. Such a situation has kept the English teacher in a multi-angled problematic situation. This situation prevails at all stages of education.

We, (most of the teachers), do not know what we do or what we are supposed to do with the students and with the texts in the classes; nor do we know what to teach or why to teach. Without much thinking, without a clear understanding of the issues, like teaching language or teaching literature, or both we harp on teaching only one of the two–language or literature – in isolation. No teacher is happy with any text or syllabus. The old saying 'text is only a pretext', which was a guiding principle at a time, is almost vanished or no more to be heard. For this, the following instance can be considered. A lady-teacher, who is known to be a popular teacher, told me that no one could teach Donne's *The Sunne Rising*. In her view the poem in question is too obscene to be taught in a class room. Another lady-teacher, who has put in as long

as thirty-five years of service, teaching English (language/ literature?), found R.K. Narayan's *The Guide* 'rubbish' and 'not teachable'. So she asked her students to buy guide to *The Guide.* Another teacher was very popular and taught Fielding's *Joseph Andrews,* said that the novel would be a better pillow than a piece of literature. If he is to teach a poem, he could read one or two lines and could exclaim without any explanation. He could say, *'Ammamma Aim Sogasa, Aim Chalva; Naa Helaaka Vallya.'* The paper, here, is not interested in finding fault with teachers as persons or with their knowledge of English language or literature or their proficiency, but their attitude towards teaching as their chosen work, students and English. Could there be any teaching and learning in a situation like this?

Most of the teachers find fault with syllabus. They speak of teachablity or none–teachablity (though there are no such words in English). They think the text is over loaded with religion or social 'isms'. Vcchana Saahitya is bound to have Shaivism; Jainism is bound to have Jainism; so also English literature is bound have Christianity. No syllabus is either complete or free from 'isms' or religious fervor. Basically literature is an expression/reflection of life. Hence it is bound mirror whatever is there in life. It is only the reader who either over reads or under reads the 'text'. If one goes by this notion can there be any text which can be prescribed'? In literature what is said is not as important as how it is said. If content is over loaded; or if one goes for content it ceases to be literature. It is the domain of any social science depending upon the content. Basvanna, in his one of Vacchanas says, *if articulated let it be a garland of beads / if articulated let it be crystal clear / if articulated let it shine like a ruby / if articulated let it be approved by the inner conscience.* Kumarvyasa ventured to 'persuade' the story of Lord Krishna to the men of earth as Milton ventured to 'justify the ways of god to men'.

A problem, a serious problem, a perpetual problem, a problem which is being debated is: whether *to* teach

literature or **language.** We, teacher advocates, have decided to pull apart the happy couple – language and literature – to extremity and made them an diverse. In reality, they are not opponents rather supportive to each other. But the problem is not as simple as this. We, harp on teaching literature on flat forms, boast of the in seminars. What we do in the class-room is quite the opposite. It is only summary, central idea, or story–all in derogatory sense but not in true sense – nothing more than this. Content is unduly emphasized pushing back the (container), the form, and the manner of saying. For a student of art, literature, and aesthetics, must desirably be interested in the 'power of literature; but not in 'literature of knowledge'. Literature of knowledge is concerned with all social, neutral natural sciences where information is important. A dictionary, a railway time-table, tourist guide, are the sources of bare knowledge. On the contrary, literature of power aims at aesthetic sensibility, refinement of taste. It does impart knowledge but in a persuasive manner. Literature, a container or a form does not mean a bag or a pouch or a pack filled with of information

The case being so, most of the time, we direct students on what a poet or a writer says in his work of art rather than how a particular thing is said. A survey of question papers of two and a half decades reveals that questions were framed targeting emphatically on the content of the prescribed texts. This being the case we are in utter illusion of teaching literature. Departments in universities have shifted the emphasis on culture and named the departments as culture studies. The two great poets, with much significance named the university campus with profound literary implications. Kuvempu named Mysore University campus as 'Manasa Gangotri', and Bendre named all language departments of Karnatak University as 'Vishwachetana 'which is taken to be 'Sarva Hridaya Samskari'.

Socio-economic change in the society of the day has contributed a lot to the complexity of teaching English in the

Mofussil regions. The students, who entered college, before 1970's were members of the cream of the society, an upper class, privileged class, leisurely class had conventional informal pre-reading or pre-education at home. It is said Kuvempu had an opportunity to listen the literary discourse at his home in *'Shravana Masa'*, V.K. Gokak and Keerthinath Kurtakoti were from the same background. The students of that time came from peaceful homes with no diversified minds. They were only just students, nothing more. They had much informal training in aesthetic sensibility and refinement of taste. They were reasonably well equipped in language skills when they entered colleges. More than that, they had to study two compulsory English papers in both P.U and U.G. levels. The two papers of English were to be studied for all the three years of their course. Any transaction — speaking or listening – in the college campus in and outside the class room, of course not by compulsion, but as matter of prestige or may be with natural tendency, was fully in English. The paper does not hope to call back the prevailing conditions of the past, nor does it think it would be a healthy atmosphere. Love for one's mother tongue is one thing and learning language is another. Both should not be mixed. If one wants to learn other languages, should speak and listen to the language rigorously or should be kept in live contact— the language should heard, be spoken read and written. The paper only tries to trace the ground realities that either promote or demote the language learning process. What is the prevailing condition of students, teachers and situation teaching/learning process of English today? Ho! Quite heart breaking; quite the opposite of required, desired and that prevailed in the past.

One who speaks English in the college is made fun off and laughed at. Not speaking English in the college campus has, an illusion, taken to be pride and love towards mother-tongue. Therefore Prof. V.K. Gokak, addressing students of English literature in a post-graduate, department labeled them as 'sinking crowd'. The students that enter college

now-a-days have quite adverse background. The 'English speaking crowd' in colleges have sunk into nothingness. All the subjects at P.U., U.G. and even P.G, levels are studied in mother-tongue. The present day students are not the members of either cream class or the leisurely class or they do not have informal pre-reading in peaceful home as their elder generation had. The study of English language and literature is restricted to prescribed texts only. Even those texts are not being taught in right spirit or in ideal sense – so much of skipping, so much of squeezing. The whole process of teaching and learning is unduly and emphatically directed towards just examination. Nobody is worried of the students' acquisition of language skills in the early stages of their study. No diagnostic tests were conducted at the entry level at any stage. It is conveniently assumed that students posses the required language competency.

Where do the students of today come from? Certainly not from peaceful home as their elder generation did. Nor do they have peaceful minds as the older generation had. Most of students today, come from their work place–agricultural fields, shops, and factories. Therefore they are part-time students. The major chunk of students are not the residents of towns or cities, where colleges are located. So they travel from their work place to class-rooms. They spend their time either inside bus or at bus-stand. They are in the class-room not because they are interested in learning but they are forced to be in the class-room. May be they have passed the qualifying examination or their parents have forced them to be in the class-room or they may know why to study English. Why do they offer English as one of the subjects? It is so because the University has made it a condition to study English (it is not so). Neither language nor literature mean anything them. With what can English teacher negotiate with students, with language, or with literature? An English atmosphere, – where English is heard, or spoken, is read, and written – is a must. It does not mean that we should bring back whatever was there in the past. That is only to

be substituted by other modes and manners of teaching language. A non-Hindi speaker, who joins Indian army, learns Hindi within a short span of time. A non-Kannadiga, whose mother-tongue was Malayalam speaking of his experience of learning Kannda said that methodological learning turned futile. He went to a vegetable market and kept on listening to the conversation between a customer and the vendor for a quite long time which turned fruitful.

We ought to negotiate, however difficult the task, however scarce the material or resource at hand, with all– students, language, literature and with the situation. There is no other alternative. The necessity of learning English is more urgent than ever. Serious thinking is required of the board of studies, while forming the syllabus. Old idea needs to be given up. The present situation of teaching English is like this: *'Aakala Attada Maale; Kara Bettada Maale; Haalu Kariyuvaaki Hattyaga'*. The cow from the up stair, calf from the hill, and the milking woman are to be brought together. A co-ordination of all the three is to be sought. A child picks up any language being kept in a live situation. We have undermined the natural learning process of language. At no stage of education listening and speaking skill are given due emphasis. This reversed process of teaching English is unnatural and unscientific. Therefore serious thinking in this regard, at this juncture is need of the hour.

There should be a co-ordination at all stages of education. At what stage English is to be taught is not the question; but how adequately a teacher is equipped; how adequate and relevant is provided and how different stages are linked is important. Time has provided better technological pedagogy. The best use of english language has to be made. The advertisements in print and electronic media are to be used in class-rooms. Shall we hope to sing 'hymn to the heaven's gates'? Shall we wait for cuckoo not to 'bubble only to vale but to bring a tale of visionary hours'? Shall we hope 'inaudible dreams to turn audible'? Shall

we hope to hear 'a tale told not by idiot but by a man of wisdom'?

So shall (student) thee see and hear/lovely shapes and sounds intelligible/ of that eternal language, which their God / Utters, whom from eternity both teach/Himself in all, as things in himself/ Great universal teacher

Let the paper be closed with the words of J.B. Preistely, 'the more you elaborate the means of communication the less you communicate.'

8

English Language and Globalisation

— *Dr. Nirmala C. Prakash*

The International Monetary Fund defines globalization as the growing economic interdependence of countries worldwide through increasing volume and variety of cross-border transactions in goods and services, free international capital flows, and more rapid and widespread diffusion of technology. Meanwhile, The International Forum on Globalization defines it as the present worldwide drive toward a globalized economic system dominated by supranational corporate trade and banking institutions that are not accountable to democratic processes or national governments.

The other aspect of globalization is the revolutionary change in *technology,* particularly in *transport* and *communication,* which ostensibly creates a *global village.* In 1850 it took nearly a year to sail around the World. Now you can fly around the world in a day, send an email anywhere almost instantly, or be part of the 1.5 billion viewers watching the final match of the *World Cup.* Transportation costs have come down as a result of technological advances that make foreign markets more accessible to trade. Tuna caught in the North Atlantic may be served the next day at a Sushi restaurant in Japan. Finally, billions of dollars in

assets and currencies are exchanged daily around the globe by electronic means at virtually no cost.

A Flat World -Globalisation Version 3.0

Thomas L. Friedman suggests the world is "flat" in the sense that globalization has leveled the competitive playing fields between industrial and emerging market countries. In his opinion, this flattening is a product of a convergence of personal computer with fiber-optic micro cable with the rise of work flow software. He termed this period as ***Globalization 3.0,*** differentiating this period from the previous Globalization 1.0 (which countries and governments were the main protagonists in) and the Globalization 2.0 (which multinational companies led the way in driving global integration). [1]

Friedman defines ten "ftatteners" that he sees as leveling the global playing field:

- **#1: Collapse of Berlin Wall—I l/*89:** The event not only symbolized the end of the Cold war, it allowed people from other side of the wall to join the economic mainstream. (09/Nov/1989)
- **#2: Netscape:** Netscape and the Web broadened the audience for the Internet from its roots as a communications medium used primarily by 'early adopters and geeks' to something that made the Internet accessible to everyone from five-year-olds to ninety-five-year olds. (8/9/1995). The digitization that took place meant that everyday occurrences such as words, files, films, music and pictures could be accessed and manipulated on a computer screen by all people across the world.
- **#3: Workflow software:** The ability of machines to talk to other machines with no humans involved. Friedman believes these first three forces have become a "crude foundation of a whole new global platform for collaboration."

- **#4: Open sourcing:** Communities *uploading* and collaborating on online projects. Examples include open source software, blogs, and *Wikipedia*. Friedman considers the phenomenon "the most disruptive force of all."
- **#5: Outsourcing:** Friedman argues that outsourcing has allowed companies to split service and manufacturing activities into components which can be subcontracted and performed in the most efficient, cost-effective way.
- **#6: Offshoring:** The internal relocation of a company's manufacturing or other processes to a foreign land in order to take advantage of less costly operations there. China's entrance in the WTO allowed for greater competition in the playing field. Now countries such as Malaysia, Mexico, Brazil must compete against China and each other to have businesses offshore to them.
- **#7: Supply chaining:** Friedman compares the modern retail supply chain to a river, and points to *Wal-Mart* as the best example of a company using technology to streamline item sales, distribution, and shipping.
- **#8:** *Insourcing*: Friedman uses UPS as a prime example for insourcing, in which the company's employees perform services—beyond shipping—for another company. For example, UPS repairs Toshiba computers on behalf of Toshiba. The work is done at the UPS hub, by UPS employees.
- **#9: In-forming:** Google and other search engines are the prime example. "Never before in the history of the planet have so many people-on their own-had the ability to find so much information about so many things and about so many other people", writes Friedman. The growth of search engines is tremendous; for example take Google, in which Friedman states that it is "now processing roughly one billion searches per day; up from 150 million just three years ago".

- **#10: "The Steroids":** Personal digital devices like mobile phones, iPods, personal digital assistants, instant messaging, and voice over Internet Protocol.

Role of English - A World Language – in Flattening the World

After a very careful examination of the above 10 "flatteners" one can easily understand that the power behind every one of them is language - means of communication. Since the flattening of the world got evolved and converged in the United States it automatically means that the English language was a major facilitator in this process. David Crystal, a British Linguist and world authority on English feels that there is nothing intrinsically wonderful about the English language that should have spread the way it has. Its pronunciation is not simpler than that of many other languages, its grammar is no simpler what it lacks in morphology (in cases and gender) it certainly makes up in syntax (in word-order patterns)—and its spelling certainly is not simpler, yet it is the language used for all important global communication. A language becomes a world language for one reason only — the power of the people who speak it. But the power means different things: it can mean political (military) power, technological power, economic power and cultural power. Each of these influenced the growth of English at different times. Political power emerged in the form of the colonialism that brought English around the world from the sixteenth century, so that by the nineteenth century, the language was one 'on which the sun never sets'. [2]

Cynthia L. Kemper [3] herself a language expert endorses David Crystal's view when the latter says "a language achieves a genuinely global status when it develops a special role that is recognized in every country". David Crystal further states, "mother tongue use by itself cannot give a language global status ... A language must be taken up by different countries around the world. They must decide

to give it a special place within their communities, even though they may have few [or no] mother tongue speakers. But Crystal also cautions that in reality, a language's official status or "its perceived aesthetic qualities, clarity of expression, literary power or religious standing" have little to do with its legitimacy as a world language. " Why a language becomes a world language has little to do with the number of people who speak it. It has much to do with who the people are" explains Crystal. For example, even though a quarter of the world's population speaks Chinese, it has not attained the status of the world language.

As already mentioned political power is a major contributor to the eminence of a language. To quote David Crystal again "the history of a global language can be traced through the successful expeditions of its soldier/sailor speakers." Indeed, it was the League of Nations, the first of many International Organisations, which allocated special place to English by declaring it as one of the two official languages, the other being French. The UN followed suit. According to the recent issues of the *Union of International Associations' Year Book* among approximately 12500 International Organisations in the world, about 85 per cent made official use of English- far more than any other language. French was at the second place with about 49 per cent using it officially.

Other than colonialism the factor that contributed immensely to the rapid growth of English is technological advancements associated with industrial Revolutions of the 18th and 19th centuries. The scientists and technologists who made these revolutions possible did so through the medium of English and people/ countries who wanted to learn these new technologies had to do so in English. They looked up to Britain and America, both English speaking countries, to be a part of these developments. Growth of America's economic power in the nineteenth century coupled with huge population and increased number of English speaking

people marked rapid strides forward in the global character of English. This particular phenomenon was acknowledged by Bismark as early as 1898 when a journalist asked him about the single most decisive factor in modern history Bismark's instantaneous answer was, "The fact that the north Americans speak English." And in the very next century, as we all witnessed, Bismark's observation proved prophetic. The twentieth century witnessed the cultural power of English manifesting itself in every sphere of life predominantly through American influence. The 'Economic Boom' and '2YK' effect in India is a recent example of this factor. Even Indian BPO industry is an offshoot of American influence. In fact it is on the strength of its progress in Information Technology and BPO industry that India today is reckoned among the most vibrant economies of the world. Cities like Hyderabad and more specifically Bangalore, have come to be known as Silicon Valley of India.

In the opinion of Crystal English now has some kind of special status in more than seventy countries - far more than any other language. In addition, English is the language most widely taught as a foreign language in more than 100 countries worldwide. Nearly a quarter of the world's population — from 1.2 to 1.5 billion people — is already fluent or competent in English and the number is growing rapidly. No other language - Chinese included — even comes close to this level of growth. A working knowledge of English has become a requirement in a number of fields, occupations and professions such as medicine, computing, banking, tourism and media industry. Linguists recognize that one impact of this massive growth of English has been to reduce native linguistic diversity in many parts of the world, most particularly in Australasia and North America.

Also its huge influence continues to play an important role in *language attrition*. Similarly, historical linguists, aware of the complex and fluid dynamics of *language change* are aware of the potential English contains through vast size

and spread of the communities that use it and its internal flexibility to produce a new family of distinct languages overtime.

C.L. Wrenn in his book *The English Language,* highlights the pragmatic need of using English Language. "An international language, as commonly conceived, is not in any sense a substitute for existing tongues but simply to be used as a secondary language for the rapidly growing needs of understanding and intercourse between persons of different nationality." Similarly Randolph Quirk, while dwelling over the increasing use of English writes "A Dane and a Dutch meeting casually in Rome will automatically find themselves conversing in English. The crew of a Russian airliner approaching Cairo will use English to ask for landing instructions."

In most of the Commonwealth countries like India despite anti-English sentiments English is the medium of instruction in most of the disciplines of higher education. Even in countries like Finland, Sweden, Norway and Netherlands, most of the high level discussions take place in English. The ground reality is that English is the language that most people associate with 'scholarship.'

Let us also understand here that while speaking about the global character of English we are not referring to what is known as Standard English that happens to be the English in Britain that originated in England. The English as spoken in Britain is now a minority dialect of World English. There is about 4% of the global English speaking population in England.

When a large number of people speak English they develop an English of their own. Thus, there are many new varieties of English developing all over the world. These varieties may be called "New Englishes". [4] These varieties assimilate words from their native tongue into English and thereby retain their native identities to some extent.

For example in India official language Hindi mixed with English can be termed as "Hinglish". Similarly Japan may have its own brand of English mixed with Japanese and it many be called "Japlish" or Chinglish, Spanglish and so on. These compound terms might sound scornful or derogatory, but linguists believe that they spell out the complexity and subtlety of expression when people have to handle two languages simultaneously.

One very significant and complimentary feature of English language is its exhaustive and ever-increasing 'cosmopolitan vocabulary'. Perhaps there is no other language with words like radio, bus, party, scooter, bank, ice-cream, taxi, television, cinema, car, driver and lottery etc. that is understood by speakers of almost all languages.

The adoptable or flexible character of English becomes further evident when a glance into English dictionary shows that many words of Indian origin have been assimilated in to it. To illustrate, a few of them are Advaita, Atma, Ayurveda, Betelnut, Burkah, Bazaar, Bunglow, Bangle, Coir, Curry, Coolie, Dravidian, Durbar, Guru, Hakim, Jumbo, Khedah, Moghul, Munsiff, Nirvana, Palanquin, Polo, Rajput, Rupee, Sadhu, Swastik, Teak and Tom Tom, etc.

Emergence of Internet has further contributed to the revolutionary impact of English in the world of communication. The World Wide Web (www) came into existence in 1991. But in an extraordinarily short time people adopted and mastered the technology. It came easier to people with knowledge of English since the initial language of www was English. A large number of words and phrases that have emerged as key terms to carryout Internet operations and activities have been in English. These are the most creative lexical domains in contemporary language. Even though computing activities may be done in mother tongue or native languages the user terms, commands and options for carrying out computing and Internet functions, are in English such *as file, edit, view, insert, copy, paste, format, tools, windows, help, search, stop, top, back, forward,*

home, send, save, open, close, select, toolbars, print, options, turnoff, start, and *end* are in English.

Linguists believe that Internet has great scope for other languages as Ned Thomas, the editor of *Contact* says, "It is not the care ..... that all languages will be marginalized on the Net by English. On the contrary there will be great demand for multilingual Web sites, for multilingual data retrieval...." (Crystal 91). Moreover, there is need for good quality and great volume of 'content' in local languages on the Web. And as long as that need remains unfilled English will stay the dominant language of Internet.

Finally, English, despite its vast popularity and unchallenged supremacy, is not to be considered as a threat to other languages. Emphasizing this point Dr. Johnson says that "languages are pedigree of nations" [5] and therefore are vital to their respective cultures. Summing up the core of this entire intellectual argument Ezra Pound rightly states, "The sum of human wisdom is not contained in any one language, and no single language is capable of expressing all forms and degrees of human comprehension." [6]

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9

Rural Students and English Language Teaching: A View

— Komala, D.R.

Language is the expression of human feelings communicated with others in words, whether written or spoken. English is a global language spoken all over the world because of its simplicity and flexibility. English language entered India through the traders, colonial rulers and education. English is very important in an India's life today. Even illiterate people know some English words because of the flow of goods, ideas and tourists from outside the country. They know some English language for the purpose of communication without knowing the literature, so language and literature are two faces of a same coin which is used together in literature, but not necessarily used in communication. Teaching English as a second language in India is an ordeal because the English script is entirely new compared with the Indian languages. First, its vast and complex vocabulary, second the patterns of pronunciation and spelling are different in English like colour, cough. Kaphi is a more logical spelling for 'Coffee' but there is not a single common letter between these two spellings in the same way 'cut' and 'put' are pronounced differently because English has a separate phonetic script which cannot be compared with Indian languages which makes it difficult to learners and teachers of English language.

In our schools and colleges the text book plays an important role for learning a subject. All language related activities are also text book based, where most of our English language teachers rely on the prose lessons contained in the text book to teach the language. This text book based teaching has made a mockery of language teaching, especially in the rural places, where the gist of the lesson, or at times the entire lesson, is given in the mother tongue without interactive sessions. Most of the language learning activities never get transferred to real life conditions. The objective of teaching is not only to improve language ability but also to give vicarious experiences. The vocabulary and the structures the teacher intends to teach are contextualized to improve the pronunciation and makes one familiar with various registers. The students come across situations in the text book which are alien to situations in real life, the language used can be transferred to life situations. As literature is the laboratory of language, by attending lectures and reading literature one can master the English language, because he gets exposed to different structures of the sentences and vocabulary. Without knowing the history of the language, the meanings and idioms have had at different periods of our literature, it will be impossible to appreciate Chaucer, Shakespeare, Milton or Pope.

Teaching methodology of English language through literature is generally started with an introduction of the author and the chapter and the teacher writes the title of the lesson on the blackboard; (i) introducing through a picture display short story or a passage of the same type and explaining the title or idea of the lesson, then moving to the vocabulary practices. Teaching some of the context words through collocations or through the situations by the aid of visual and audio-aids. Next move to the structure of sentences with examples of their errors and ask them to underline the words which they fail to understand

and completing the reading skill activities, then moving to comprehension questions and getting the answers, correcting vocabulary and sentences structures and asking them to summarise about the lesson again correcting their mistakes, then shifting to interactive sessions and group discussion, giving them home work and assignments may help some students to learn the language through literature.

Teaching poetry is a little difficult activity because of having different opinions of teaching poetry. First to start with an introduction about the core theme in such a way that the students rush to read the poem by giving the correct equivalent words. The poem is read loudly by explaining the meaning of the poem stanza by stanza, by questioning them. Next when we come to the phonetic aspects of the poem one can explain whether it is a blank verse or a sonnet (Shakespearean or petrarchian) after getting their attention to the rhyme scheme, to find out a couple of scheme and allow of the rest to find out. Apart from this if there is an alliteration we should explain similar metaphors and personification must be identified. The poem's physical structure highlights the theme or the tone of the poem and the sense of the poem matches with the structure juxtaposing the prescribed poem with that of another poem of the same theme. While teaching the poem of ancient fail to get the meaning and the biography of the poet make us understand the poem the lines of prose is tedious to be remembered compared to the lines in the poem very easily remembered. Lastly and finally make them to read the poem loudly. Corrections and providing an opportunity for group discussions and move on to comprehension questions, and correcting their mistakes and having interactive sessions, giving them home work and assignments may help them to learn the language.

Teaching Grammar is a tedious job for the rural students. First, introduce them to the basic grammar (parts of speech) by quoting the examples which are familiar and close to their everyday life, correct the mistakes and teach them to understand and follow the rules in doing exercises, then move to group discussion, interactive session assign exercises as home work may help learn language perfection through literature.

Inspite of all these efforts to teach language through literature by using different methodologies the rural students at the pre-university level, learn neither the language nor the literature. They hear English words only from the English teacher which is forgotten in the following day because it is not used and not understood. They read and write without understanding and learn by heart for writing in exams. In these situations it is very difficult to teach the students of rural areas and make them understand the language and the literature. The beauty of literature is enjoyed only if one is able to understand the language. The texts prescribed are not on par with Socio-Cultural and Socio-Economical milieu of the rural students. The teacher of English shall have to understand the background of the socio-cultural and socio-economical status of the rural students. The text should be contextualized and taught beyond the text to reach the reality by assessing the status of the students, it may require bilingual method of teaching. The English teacher has a big role to motivate the rural students to take part in the everyday workshop of the development of the communicative skills. The simple questions such as How are you? can be asked, on day-to-day basis to enrich their word-bank. The rural students work in fields, graze their domestic animals, and they helped in the house-hold activities out of college hours and holidays. Most of them

are under nourished and suffer from poverty which made them to sleep in the classroom and to face one more ordeal from the teacher.

Some of the rural students wish to talk in English among themselves as beginners with the motivation of their teacher, but they are afraid of the elders in the house and are teased outside, so they shy away from experimenting as they already suffer from lack of confidence. The only place for them to learn English language is class room—that too an hour of English class. Within this limited space and time the teacher and students have to struggle for the teaching and learning process of English language. In this strained process most of them fail to attain the goal, the teachers as well as students. The students do need more space, means the learning process should spread beyond the English class room and the college, the parents should be aware and be sensitive to this problem and partake in creating a conducive environment to the learning process in and out of the house, thus the space barrier can be elimínated. The time barrier can be solved by taking special classes but the rural students keep on coming to class till the last minute and some of them do not attend. I am sympathetic towards them because they have to wait till the food is cooked by the fire wood in their house and I know that some of the students attend college without taking food even during the normal college hours. Most of them do not bring the lunch. One more ordeal for them is transport which rarely ply. Even if transport facility is available most of them are not able to pay the fare. The average distance between the college and their houses is covered by walk or bicycle against all odds like rain, hot sun, mud roads etc., inspite of all these difficulties they reach the college which I appreciate. Most of them do not have room to themselves, the tile houses are typical with two rooms where the verandah filled with grains and agricultural implements, a kitchen and a big hall where

all activities take place, like eating, watching television, reading, talking, sleeping etc., In this mess sometimes they lose their textbooks and notebooks. A separate approach to each student is necessary in this conditions.

Contradictory to this, the students of English medium schools neglect the English language classes because they speak and understand the language. English is a easy subject for them. In the examination both these students are expected to perform equally:

10

Teaching English as a Second Language in India

— Lavanya C

Of all the languages in the world, English is considered to be an international language and was given the crown of supremacy. With the knowledge of English a person can visit any places or country and can even communicate through English with the people of other languages. More than 300 million people use English as a second language all over the world. People using English as a second language are comparatively more than people using English as their mother tongue. In India, English, which is used as a second language has got its own significance.

Initially in India, English was used as an official language, used only for the purpose of international trade and commerce. But with the arrival of British and with the gradual introduction of English in education, it became a second language in India. Nowadays English has become paramount necessary and it has acquired a valuable place in the life and career of Indians. Knowledge of English is of utmost necessity for acquiring better job and for carving a beautiful and 'financial' future for themselves. "English for employment" has become the motto of present day.

In spite of this significance and necessity, there are numerous problems in teaching as well as in learning English in India. India is basically a developing country

which is primarily based on agriculture. More than 75% of the students are from rural areas who have studied in their regional language medium. Financial problem and poverty are the major reasons for studying in regional language medium in India. Parents who are poor, and who lives in villages does not give importance to their children's education. They consider their children as financial asset to their family, and after some formal education they expect their children to take up some jobs.

In contrary to this, parents who are rich and live in cities spend lots of money in order to give their children a better education. In cities most of the students study in English medium schools and acquire the knowledge of English easily. When both the regional language medium and English medium students were put together there will be difficulty in maintaining a balance between both of them as far as English is concerned.

Teaching English as a second language is not an effortless work. It requires lot of effort from the teachers as well as from the students. Mainly there are four major skills in teaching English as a second language namely: listening, speaking, reading and writing. Just as the new born baby learns language in accordance with the four skills, similarly English is also a new language to the people of different native languages, which has to be learnt properly by following the 4 skills of learning. Among the 4 skills listening is very important because a person has to listen to the new language first. Then only he/she may be able to learn language accurately.

India is facing many problems in teaching English as a second language to the students. First of all there is a paucity of English teachers, especially in rural areas. Teachers themselves do not take much interest in teaching English to students. Initially rural students are panic towards English language. Therefore the first and foremost duty of an English teacher is to instill confidence among

them and thereby they should teach English in simple manner. It is the responsibility of a teacher to put in the picture the significance of English in this competitive world. They should encourage the rural students optimistically and should teach them simple English first. Government should provide every school with proper facilities and lab for imparting English language in an appropriate manner.

Apart from teachers there are also some problems that the students are facing in learning English as a second language. Students from rural background got much difficulty in following English language. Pronunciation, grammar and spellings are some of the problems faced by the students. There are some words in English which have same pronunciation, but different meanings and spellings. Such words are called as Homophones. Homophones are words that have exactly the same pronunciation with different meanings and spellings. For example: words like 'bare' and 'bear' got same pronunciation with different spellings. Their meanings are also different in which the former word means 'naked' and the latter word mean 'to tolerate'. English language got many such words which often confuse the learner.

In addition to this there are few words in English in which some letters are silent while pronouncing it. For instance: 'talk', in which 'L' is silent, 'muscle' in which 'C' is silent, 'knock' in which 'K' is not pronounced when followed by 'N' at the beginning of the word. The better way to solve this problem is by imitating teacher's pronunciation and there by repeating them very often. However by imitating and by repeating one cannot correct their pronunciation problem. One should know the meanings of those confused words and by using such words in their daily conversation, they can easily come out of their confusion and can pronounce such words without any difficulty.

Another problem in learning English as a second language is grammar. English Grammar is consisted of rules

and regulations of a language and one has to follow these rules and regulations in order to acquire better understanding of English. But students always consider grammar as very complex, and they never think of its significance in learning a language. Therefore the teacher has to teach grammar in a simple way and the students were to be given small and simple exercises, which gradually increase their interest in learning English language.

Spelling is an additional problem which a student faces while learning English as a second language. The better way to learn spelling is by writing difficult and confusing words very frequently. Like this spelling problem is dependent on writing which can be easily solved by writing continuously. Sincere effort is very important while doing any work and one can come out of all these above stated problems by putting maximum effort in learning language.

Learning English as a second language is of great requirement in this competitive world. But there are some hints for teaching English and also to learn English language. The best way to learn English is through interaction. As a teacher he/she should ask the students to talk in classroom and students should be encouraged to build up a conversation in English. Some are hesitant to talk in English thinking that others will laugh if they commit mistake. One should come out of the 'shell' in order to learn English in a proper means.

Question and answer method is another way of teaching English for the students to speak. Teacher should use simple English, and by asking questions teacher should make the students to answer the questions in English without using their native language. If the students say something wrong, it the duty of the teacher to correct their mistakes without discouraging their efforts. When the teacher who teaches English is enthusiastic, then obviously the students will also learn enthusiastically. Interacting and communicating with others is the better way in learning English as a second language. Any language for that matter can be learned through interaction and conversation.

In degree courses, the students do not take seriously the importance of learning English language. Their intention is just to pass the exam, and they only study English for examination purpose. This view of the students should be discouraged and they should be made aware of the significance of English in this progressive world.

English literature also plays a significant role in assisting the students to learn English. English literature consisted of stories, short stories, novels, plays etc. Those who are interested in reading literature learn English presumably in order to enjoy literature in their own approach. Thereby according to me literature also helps the students in learning English language to some extent.

Technically India is developing in a rapid scale. More than 70% of people in India have some knowledge of computers and in internet English language is used on a large extent compared to other languages. These days' students in almost all the colleges were provided with computers and were given proper training for them. Knowledge of computer and access to internet facilitates the students in gaining some knowledge of English language.

Teaching English as a second language in India has got many problems. But all these problems can be solved by adopting appropriate solutions. Giving importance to English language does not mean that one should respect English language, by discouraging their native language. Respecting native language and learning English language is the necessity of present day. By honoring their native language one has to learn English as a second language in order to cope themselves in this competitive world.

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11

Teaching of English for Science and Technical Students in Indian

Prof. Ramesh P. Chavan

Teaching of EST in Indian suffers from serious problems. The courses and study methods are unrelated to the specific Academic and Professional needs of the students. The materials are not based on scientific experience, the teaching staff is untrained, they are unequipped and even resistant to the new tasks, yet, this is an area which deserves top priority at the hands of the Government and serious thinkers of technical education, because teaching of EST has a direct bearing on Indias modernization and progress.

In 1977 it was realized that the problems of English for special purposes were largely unrecognized in the country.[1] The suggestions made to remedy the situation are worth-quoting in full:

> "Where is necessary (especially in IIT, Engineering or Medical Science, Professional Diplomas and Agriculture Science colleges etc) course in the 'role' 'process' and 'contexts' of major subject matter areas? These too must vary according to the learners and their background, in the place of English and organizational structure. But most of the them will require either a clear division of responsibilities (between English teachers and non-English teachers) or a different type of English teachers

(with specialization in a field of study) or collaborative effort this course will attempt to teach advanced level skill as well as prepare for scientific roles etc. in the respective fields."[2]

The main points as well as ambiguities inherent in the above recommendation can be assessed in the light of the discussion that follows, but one thing is clear: meaningful and effective teaching of EST is still a far cry and the reasons are probably those enumerated above. These three aspects of EST teaching, namely needs analysis, structure of technical English and teaching materials, and expertise are inter-related and each of them must be considered in the context of the other two. With this perspective in mind, we shall discuss these aspects one by one, not forgetting at the same time, the constraints and implication arising out of the other aspects. In this task John Munby's model could serve as a good guide. "In communication syllabus design; he has presented a comprehensive apparatus for recording the learner's need and for converting them step by step into concrete teaching items."[3] In his article "Identifying the Nature of the Learner's Needs", R. Mackay has discussed in detail the methods of a questionaire (to be completed by the learner or teacher) and structured interview for gathering the necessary information."[4] In short paper, neither of these models can be followed in detail. But they are really very useful and will certainly be kept in mind in their general outline.

NEEDS: The Learner's profile would suggest that the student, who has been admitted to the First Year of B.sc or B.Tech Course through an admission test, possesses intelligence and attainment above the average. He has successfully completed some courses in General English and has acquired Communicative Competence in English to a not inconsiderable extent. His English, however, requires remedial work and further improvement. He is possessed of adolescent psychology characterised by awakening ego, widening mental horizon, and a desire to gain distinction in

some area. He is eager to know things and accept challenges. He is no longer content with pictures, language games and mechanical learning, he wants to learn with understanding. It is important to note that at this stage curiosity and challenge act as a stronger motivation than the desire to enjoy, or see attractive objectives.

At least for the next three or four years, the learner's chief concern will be academic. Therefore his basic need is an ability to gather scientific knowledge found in the text-book and scientific journals; there still being a scarcity of standard texts in the regional language. It is also to be noted that English is a second language for the learner and his mother tongue is one of the regional languages which is the medium of communication in nearly all situations. Even in the university, apart from the formal lecture, oral communication is carried on in a mixed language compound of English and Hindi structures with technical terminology drawn from English. In most technical institutions in India the First Year Courses consist mainly of Applied Science, Physics, Chemistry and Mathematics. The learner's previous education has also made him familiar with these disciplines. But he has no knowledge of technical and engineering subjects.

English as a subject (compulsory in many institutions) is taught in the first year. It is taught at a stage when the learner is familiar with applied sciences, and has little or no knowledge of technology or engineering.

The above analysis clearly points to two major abilities needed by the learner:

1. Reading and comprehension of technical texts written in English
2. Writing of technical English, as far as the oral communication is concerned, is carried on in the mixed variety of Indian English to which the learner is constantly exposed. Spoken English,

therefore, will receive a low priority in the curriculum process. However, most of the teaching material in form of video and computer software is being produced in English by the advanced countries, comprehension of standard spoken English cannot be totally neglected. In order to convert the above needs into course content, the objectives will have to be resolved into specific global and micro-skills.

STRUCTURE OF TECHNICAL ENGLISH AND TEACHING MATERIALS:

"Broadly speaking, technical language is a situational variety employed for communication in a systematised manner of a particular branch of knowledge, pertaining to Nature to conditions of life. It is formal and objective in style. Technical writing is thus relevant as much to law or philosophy as to electronics or biology."[5] We are, however, concerned with that sub-register which is used for standard communication in science and technology.

The most obvious characteristic feature of Technical English, T.E., is technical vocabulary. It consists of Greek and Latin elements including affixes, which function as productive factors for words formation. New terms are formed according to certain rules: for example, Greek elements are combined with Greek, Latin with Latin elements numeral prefixes are used to denote multiples of 10 and Latin ones to denote decimals. Each element consistently stands for the concept its represents; e.g. photon, photochemistry, photosynthesis, photo-mater; Tribology, Tribometer, Tribo-electrical. Each term has a clearly defined meaning: "ambiguity has no ambiguity of meaning, i. e going in both ways, as in the ambigious case, where two triangles can drawn from the same data."[6]

"Foreign plurals form a distinct group of nouns; they retain their Greek or Latin plural terminations and even

where a common plural is available, the foreign one is obligatory in T.E. Sometimes two branches of science use different plurals. E.g. antennas in electronics and antennae in zoology. Then, there are familiar words, which, Herbert has pointed out, create much difficulty because they are used in both technical and non technical meanings, such words as, work, plant, load, feed, force. Another feature of the vocabulary mentioned by him is the use of verbs, adjectives and adverbs which are not specifically scientific, but which belong to the phraseology of science, extruder, propagate, obviate, negligible."[7]

Coming to grammar, we find that the noun phrase in T.E. is not an often a complex one characterised by a conglomerate or pre-head noun modifiers and post-head prepositional or participial phrases or a relative clause. Such phrases, when they occur, create the difficulty of identifying the head noun and cause problems in comprehension during and of concord during writing. Other important syntactic features are simple present. Passive construction is without agentive phrases and conditional clauses.

Technical language follows the principles of economy and conciseness; it therefore avoids periphrasis and rhetorical expression, laying emphasis on directness rather than figurative circumlocution. Semantically, the language is referential and denotative without any emotive overtones.

Mathematical and chemical symbols form an integral part of T.E. in this sense it is a composite language. This compounding, however, does not produce any impression of discord because mathematics itself is a kind of language and its integration into T.E. contributes to precise expression.

Moving to higher units, we have to take into account paragraph structure and linking as well as discourse forms. A paragraph is constructed around a topic by means of elaboration, explanation, description and exemplification. Generally the topic is given in the beginning, if not

incorporated in the heading. Linking is achieved by various cohesive devices, the most common being the repetition of a key-word. The present author has identified the following principal types of links:

Rope Link

Hook Link

Wedge Link

The first two types as well as paragraph structuring are illustrated below:

All sounds have three characteristics , namely pitch loudness and quality (or timer)

The pitch of a sound depends solely on its frequency: a pure musical note consists of one basic frequency; for example middle C on the piano has basic frequency of 256 cycles per second. Doubling the frequency produced a note one octave higher, and musical scale is developed by dividing the octave into twelve approximately equal intervals.

The loudness of a sound depends on the amount of energy contained by the wave which it is transmitted and related directly to its amplitude. (Isaacs Introducing Science)

We wish express the second law of thermodynamics in quantitative form. To do this we need a quantity which can measure the ability of a system to do work. Let us consider some examples in order to illustrate this need.

Perhaps the simplest example is the free expansion of an ideal gas. In such a process an ideal gas expand against a vaccum, the gas being confined to rigid insulated enclosure, Resnick and Halliday, Physics.

Two major forms of discourse which occupy nearly ninety per cent of the text in T.E. are description and explanation. The description might be that of an instrument,

system, or process. The description of a process reads like a narrative but it is written in the present tense. At least two more forms of scientific discourse will have to be included: these are defining and report-writing.

Writing conventions and punctuation are also important. In T.E., writing is done under headings and sections are numbered, punctuation marks are used in such a manner that the content is set out clearly. For example, when three or more words of the same class are mentioned a comma is placed before and:

The alkali metals are lithium, sodium,

Potassium, rubidium, and caesium.

The foregoing discussion of the learner's needs and technical English taken together will now enable as to characterize in a precise way the teaching material most suitable for our science and technology students. First, the material chosen for study must come from standard scientific writing as found in text books, scientific journals and books on specific topics, such as, acoustics, electricity, theory of numbers. The text selected should in no case be diluted by simplification or adaption. The material is to be taken from the fields of mathematics, physics and chemistry and, if we include the students of Medical and agricultural sciences, of botany and zoology also. In these areas too, the content has to be of challenging nature dealing with advanced topics and not with the facts and ideas with which the learner is thoroughly acquainted.

A word is needed about material for practice, exercise and testing. This will also naturally be based on the corpus suggested above. The questions will have to be of a searching kind. I give below some specimens taken from the book, **Teaching Writing**

1. **In the following passage use appropriate forms of the verbs within brackets:**

At about the beginning of this century it (find) that air, (seal) in a closed vessel, (ionize) to a small extent, and that the degree of ionization could (reduce) by (screen) the vessel with lead sheeting. (Isaacs, Introducing Science).

2. Spot and explain the grammatical error in each of the following sentences. Rewrite the sentence in the correct form:

a) Each of these two forms of energy contribute to the mass, which is the characteristics property matter.

b) The lifting force of hydrogen is greater than helium.

c) Electronic amplifiers are either based on the electronic value or on the transister.

d) Taking place in the human body bio-chemists and physiologists study the chemical reactions.

e) We find no difficulty to move through the air.

3. Make the following statements more precise and compact:

a. A mixture of water and common salt does not produce any change in litmus.

b. Formation of water is the type of reaction which gives out some energy per gram of water in the form of heat.

4. Write down separately the topic sentences of paragraphs in the following passages and underline the linking portions, saying which type of link each is:

5. With respect to each of the following stems and affixes (a) say whether it is from Greek or Latin (b) give its meaning or use (c) cite three terms containing it:

Chrom	peri-	-orium
Fuga	amphi-	-ose

6) With respect to each of the following nouns:

a) say whether it is from Greek or Latin

b) give its meaning

c) make plural/singular and adjective (where available) form and them in sentences of your own:

bacteria	terminus
basis	supernona

7) Find the exact term for each of the following definitions:

a) The process of taking oxygen from or adding hydrogen to a compound.

b) Substance which causes or hastens chemical change in other substances without itself being charged.

8) Supply the right words n the following definitions:

a) A vector is – having – as well as

9) State the principle on which the following instrument/ machines are based:

a) Hydraulic press, slide-rule'

10) How are the following devices used:

a) Chemical thermometer, primus stove.

We are now in a better position to look at some of the teaching material which is or has been in use. There are four kinds of course books on T.E. what may be called the first generation books are those which did little more than pouring old wine into new bottles. They presented a General

English Course on grammar, vocabulary and composition along with some information on technical vocabulary and report writing, choosing some material from popular science writing and general circulation magazines. Needless to say that such material had little to do with the specific needs of the technical students.

The second type of material consists of simplification science in which a deliberate attempt is made to teach technical vocabulary, word formation in T.E., and sentence structures characteristics of T.E. the basics assumption underlying such material is that the contents should be familiar to the student that it does not offer any difficulty and he has to grapple with the language alone .The endeavour took the form of specially written or adapted passages followed by exercises. The step was a move in the right direction, but it suffers from some basic flaws. The material is an artificial kind of writing not easily to be fitted in any sub-register; it is not genuine T.E. The content is so simple that it fails to arouse the curiosity of the adolescent student of science and secure his involvement.

Next we have to reckon with genuine T.E materials prepared mostly by foreign authors. It falls into two categories; first, we have books dealing with scientific English pertaining to physics, chemistry, mathematics and life sciences, but they were produced for a different teaching learning situation e.g. Lybia or Iran, where the standard of English is not the same as in India. Most of this material is too elementary for an average Indian student of technology. Secondly, we have again genuine T.E with a fairly advanced standard in terms of content and form ,but the material is drawn from the proper areas of technology, e.g. electronics, civil engineering, and this places the content beyond the reach for our student, who is set to introduced to the new fields of study.

Fourthly, we have to think of the kind of material which specially and adequately answers the needs of our students

and truly represents that particular sub-register which he requires as a medium of communication for academic purposes. This kind of material is extremely rare apart from local attempts being made by individual teachers or groups who have some scientific background or are endowed with special initiative. For the success of the enterprise, it is necessary to make a careful analysis of the Indian learner's needs in EST convert them into teaching and exercise material based on genuine technical texts.

Expertise and Training

It will have become clear from the foregoing discussion that the teacher of EST is expected to have more than one qualification. A good command of the English Language is a necessary condition of science is also required. One may come across a teacher of English with some background in science but that is not common and we cannot get the required number of teachers with the double qualification. It is therefore imperative that new orientation courses should be organised for the benefit of EST teachers during which they are introduced to the fundamentals of science including some laboratory work. Alternatively, short term certificate and diploma courses in science might be started along the lines of such courses in statistics or computer science for non-subject people.

T.E. is a situational variety of English. In order to handle it properly in the class, a teacher requires some knowledge of register and style. Therefore, expertise in applied linguistics is the third requirement. Contrastive linguistics and error-analysis, both of which form part of applied linguistics, will offer a great deal of advantage to the EST teacher. They will help him in turning the focus on salient features and areas where error is most likely. It is well-known that the knowledge of the mother-tongue interferes with the learning of a foreign or second language. This applies to EST also and in thus regard the Indian situation is quite complex

because of number of regional languages. The present author reported some L1- interference errors on the basis of data collected at the Institute of Technology (B.H.U) more interesting, it is found that in the technical writing of our students there is double interference: from L1 as well as conversional English, the latter being more common among the students coming from the so-called public and English-medium schools. Students from the so-called public and English-medium school, at least in the initial stage, tended to bring in colloquial structure and idiom (sometimes slang) into their composition, for example:

1) Every reaction hasn't got the same rate.

2) The substance which encourages or discourages the reaction ....is called catalyst.

Finally, a word about techniques of presentation, the preliminary remarks and questions while introducing a topic, whether of grammar or reading text, are of crucial importance. Nothing secures the learner's involvement better than his being challenged on his own ground or being told about something curious or only partially within his grasp. I give below some of the questions and remarks which led to interesting class activity and I hope, of effective teaching.

1. How would you distinguish between adsorption and absorption ? This served to initiate and advance a discussion of technical prefixes.

2. "The noble gases won't react with other substances."" The noble gases do not react with other substance". An analysis and comparison of the two sentences led to a lecture on impersonal style.

What is the structure of a soap molecule and how does it remove dirt from clothes?

The discussion that followed was helpful in teaching "explanation".

Many theories have been presented regarding the way the world will come to an end. One such theory talks about the "Heat Death of the Universe". Write a short composition on this theory.

Clue: operation of the second law of Thermodynamics.

Let me end by remarking that the teacher of EST who can plan his work properly and shrewdly, make the right kind of remarks and ask the right kind of questions never attempting to deliver a "lecture"—will pick up a good deal science in the course of teaching. The students don't mind even his occasional blunders and eagerly volunteer information, turning the class room situation into a cooperative activity marked by lively give and take. This, however, cannot be used as an excuse for not acquiring the basic concepts and idea of science.

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12

Teaching English Grammar Through Literature

Bhadragiriyaiah, K.C.

Many teachers consider the use of literature in language teaching as an interesting and worthy concern.

Literature provides learners with a wide range of individual lexical or syntactic items. Students become familiar with many features of the written language, Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. However, when using literature in the language classroom, skills should never be taught in isolation but in an integrated way as an aspect of the oral and written production of words, phrases and sentences. The study of literature in a language class, though being mainly associated with reading and writing, can play an equally meaningful role in teaching both speaking and listening. Oral reading, dramatization, improvisation, role-playing, enactment, discussion, and group activities may center on a work of literature.

According to Obediat (1997:32), literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become

more proficient in English, as well as become creative, critical, and analytical learners. Collie and Slater (1990:30) point out four main reasons for using literature in a language class-literature is authentic material, it is helpful in cultural and language enrichment and finally students will have a lot of personal involvement. According to Maley (1989:12), the themes that literature deals with are common to all cultures in spite of the different approaches of the writers - death, love, human relationship, belief, nature etc and they are relevant to all human beings at all times. In short, literature is authentic material that can generate a new creative learning experience in the class and the students in turn will come out as competent learners of both language and literature.

Literary texts can be studied in their original forms or in simplified or abridged versions. An increasing number of stories in English are written specifically for learners of other languages. The types of literary texts that can be studied inside and outside the ELT classroom include:

1. Short stories
2. Poems
3. Novels
4. Plays
5. Song Lyrics

Among language educators, there has been a hot debate as to how, when, where, and why literature should be incorporated in ESL / EFL curriculum. Vigorous discussion of how literature and ESL / EFL instruction can work together and interact for the benefit of students and teachers has lead to the flourishment of interesting ideas, learning, and improved instruction for all.

There are many good reasons for using literature in the classroom.

Here are a few:

> Literature is authentic material. It is good to expose learners to this source of unmodified language in the
>
> Literature encourages interaction. Literary texts are often rich is multiple layers of meaning,
>
> Literature expands language awareness. Asking learners to examine sophisticated or non-standard examples of language makes them more aware of the norms of language use.
>
> Literature educates the whole person. By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom.

Literature is motivating. Literature holds high status in many cultures and countries.

Literature usually involves four forms: essay, poetry, fiction, and drama; but now we also include film in this list. Though both drama and film are primarily for watching, the manuscripts of plays and the shooting scripts of films can be read and enjoyed as literature. All these literary forms represent language being used for interpreting the world of experience, and communicating it to others through the engagement of their aesthetic sense (ability to enjoy things of beauty).

At the same time, the amount of contribution that they make towards the real purpose of the lesson — linguistic development. For example, what useful purpose will learning and singing nursery rhymes serve apart from the delightfulness of the activity itself? It will serve to teach the children the pronunciation of English sounds; when they memorise the verses, they remember some chunks of English which they can repeat later in appropriate contexts, and this would increase their familiarity with English, and also give them a sense of confidence about their ability to learn the language. It would also be good for students to be asked to compose their own poems.

Saraç (2003:17-20) also explains the educational benefits of poetry as follows: makes students familiar with figures of speech (i.e. simile, metaphor, irony, personification, imagery, etc.) language, such as stress, pitch, juncture, develop the sub-skills of written language like spelling, handwriting, grammar, and punctuation. Essay type tests written by teachers help students to gradually improve their skills in writing and organizing material into paragraphs with acceptable sentence structure.

As Obediat (1997:32) states, literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners.

(Elliot 1990:198). Especially, for students with verbal/linguistic intelligence, the language teacher's using literature in a foreign language class serves for creating a highly motivating, amusing and lively lesson. Literature is not only a tool for developing the written, there is an interrelation between life and literature,

Literature is one of the best tools to master a language.

Language teachers should realise the fact that their goal is not teaching English literature but teaching a language.

By reading a piece of literature learners can understand the diverse use of words, phrases, phrasal verbs, multiple meanings, idioms, etc. They learn use familiar words in new contexts with new meanings. Students get absorbed in the story, and the language (sentences, sentence and phrasal patterns, and words) is understood and mastered without much effort in the process.

For instance, when a teacher teaches tenses in a classroom, the students are active enough to offer examples on their own such as,

The sun rises in the East. (Present tense)

The train had already left the station, before we reached there. (Past perfect tense) Language in India www. languageinindia.com

The use of the past tense can be explained through biographies and autobiographies or through some narrative pieces where past tense is used. Conversation practiced by the characters of a play will be very useful to face the same situations in day-to-day life.

In this sense, modern plays provide platform for the students to learn spoken English.

Grammar through Literature

1. Choose a piece of literature that will challenge your students, yet will be easy enough for them to comprehend. Keep students' interests in mind. For example, select Virginia Woolf s "Orlando" for students interested in gender identity.
2. Make a list of the English mechanics and grammar you want to teach your students. An example selection includes: run-on sentences, semicolon usage and paragraph formation.
3. Read your selected piece of literature. Look for examples of the grammar components you will teach.
4. Discuss, with your students, the relevant grammar of each section. Discuss the events, overall mood and meanings in that section.
5. A variety of language exercises can be introduced in the class at this juncture. These exercises may be either element-based, focusing on particular areas of

language or skill based, focusing on any four skills of language learning. Some of the language exercises that may be carried out with regard to the present poem are:

Giving antonyms of the selected words and phrases and change certain lines into passive voice (example: "He will not see me stopping here").

Change the use of present tense of the poem into past tense a different version of the poem.

Studying structural peculiarities of the poem (Example: Inverted structure "Whose woods these are I think I know". Ask the students to put the line in the usual prose order. Or repetition of the line "And miles to go before I sleep").

Feedback

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3. College: M.B.M. Govt. P.V. College Hombal
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5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — Yes
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Enriching
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester .....
15. Evaluation methods in a semester .....
16. Is there enough scope for communication spoken/written in a semester
17. Internal assessment and a teachers approach: It helps students work
18. Role of students attendance in the class: Must
19. How to get rid of the mental block of rural students as regards the English language: Interact with them
20. The role of written assignments for the language students: necessary improves the quality of writers
21. Listening comprehension in the class: can be given

Feedback

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5. English should be taught through literature — Yes
6. Whether translation should be used or not — No
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — No
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Positive
12. Are such workshops necessary: Yes quite often
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester: Language + Literature
15. Evaluation methods in a semester: Both oral and written methods
16. Is there enough scope for communication spoken/written in a semester: Yes
17. Internal assessment and a teachers approach: It is get to be planned
18. Role of students attendance in the class: Attendance is necessary
19. How to get rid of the mental block of rural students as regards the English language: English medium from primary level itself
20. The role of written assignments for the language students: Sincere effort of students is essential
21. Listening comprehension in the class: It should be in associate with language laboratory

Feedback

1. Name: Col. H. Katti
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3. College: SJR PU College Noolvi
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5. English should be taught through literature Yes
6. Whether translation should be used or not Yes
7. Emphasis should be given to linguistics Yes
8. Can language be taken for granted while training a student in literary sensibility Yes
9. First generation literates need translation (from vernacular into English) Yes
10. Is oral examination needed for English language students Yes
11. Impact of the workshop on participants: Empowering
12. Are such workshops necessary: Definitely
13. Do we really need Shakespeare for teaching English language: No
14. What should be taught in a semester: .....
15. Evaluation methods in a semester: .....
16. Is there enough scope for communication spoken/written in a semester
17. Internal assessment and a teachers approach: Helpful for Writing Skills, Correc
18. Role of students attendance in the class: Important
19. How to get rid of the mental block of rural students as regards the English language: Bq Removing inferirity complex.
20. The role of written assignments for the language students: Improves Language ability
21. Listening comprehension in the class: Makes the Students to beattentis

Feedback

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5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — Yes
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Great impact
12. Are such workshops necessary: Yes, very essential
13. Do we really need Shakespeare for teaching English language: Not need
14. What should be taught in a semester: Grammar, Prose, Poetry, Essay, Novel
15. Evaluation methods in a semester: To develop students skills
16. Is there enough scope for communication spoken/written in a semester: Yes
17. Internal assessment and a teachers approach: Need internal assessments & Technique app
18. Role of students attendance in the class: Must, if not, students may not
19. How to get rid of the mental block of rural students as regards the English language: Learn much give good support and encourage them to learn and covering the pleasant situation absent english
20. The role of written assignments for the language students: it develops students creativity
21. Listening comprehension in the class: its essential

Feedback

1. Name: Basavaraj S. Asun
2. Qualification: M.A.
3. College: Govt. SMNM. P.U. College for Girls
4. Postal and email address: Gangavati.....
5. English should be taught through literature Yes/No
6. Whether translation should be used or not No
7. Emphasis should be given to linguistics Yes
8. Can language be taken for granted while training a student in literary sensibility No
9. First generation literates need translation (from vernacular into English) Yes/No
10. Is oral examination needed for English language students Yes
11. Impact of the workshop on participants: Helpful
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: No
14. What should be taught in a semester .....
15. Evaluation methods in a semester .....
16. Is there enough scope for communication spoken/written in a semester
17. Internal assessment and a teachers approach.....
18. Role of students attendance in the class: Compulsary
19. How to get rid of the mental block of rural students as regards the English language: Creating an English class room advertisement
20. The role of written assignments for the language students: Better
21. Listening comprehension in the class: Must

Feedback

1. Name: Seema S. .....
2. Qualification: M.A. M.Phil.
3. College: Govt. Arts College, Hassan
4. Postal and email address: # 5171, Near PWD Quarters, Hassan
5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Good
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: No
14. What should be taught in a semester: Literary *** which the students conselate and identity with communicative english
15. Evaluation methods in a semester: Through examination
16. Is there enough scope for communication spoken/written in a semester: Yes, with preparation
17. Internal assessment and a teachers approach: Not effective in the present context of the teacher student
18. Role of students attendance in the class: Very Important
19. How to get rid of the mental block of rural students as regards the English language: Encourage them, create confidence in them to learn
20. The role of written assignments for the language students: very much needed
21. Listening comprehension in the class: Should be done.

Feedback

1. Name: Jeevan Prakash S
2. Qualification: M.A., M. hd., M. Phil.
3. College: St. Joseph's College of Education
4. Postal and email address: Jayalakshmi Puram, Mysore-12
5. English should be taught through literature — Yes
6. Whether translation should be used or not — No
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — No
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Finally good
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester: .....
15. Evaluation methods in a semester: Finally Good
16. Is there enough scope for communication spoken/written in a semester: Yes
17. Internal assessment and a teachers approach.....
18. Role of students attendance in the class: Satisfactory
19. How to get rid of the mental block of rural students as regards the English language: Good motivation
20. The role of written assignments for the language students: Needed
21. Listening comprehension in the class: Satisfactory

Feedback

1. Name: Dr. Shekar Naik G
2. Qualification: M.A. M. PGI Ph.D
3. College: G.F.G.C. H.D. Kote
4. Postal and email address:.....
5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — No
8. Can language be taken for granted while training a student in literary sensibility — Yes
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Good
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Not necessary
14. What should be taught in a semester: Limited Syllabus
15. Evaluation methods in a semester: Will not get success
16. Is there enough scope for communication spoken/written in a semester: No
17. Internal assessment and a teachers approach is good
18. Role of students attendance in the class: Very Important
19. How to get rid of the mental block of rural students as regards the English language: Removing inferiority complex and teaching in treatment method
20. The role of written assignments for the language students: improves hand-writting and spellings
21. Listening comprehension in the class helps to improve english language.

Feedback

1. Name: SAfeena Banu
2. Qualification: M.A., M. Phil.
3. College: Government First Grade College Chamarajanagara, 571513 Karnatak
4. Postal and email address: G.F.G.C. Chamarajanagara
5. English should be taught through literature — No
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Good
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester to continue with the same
15. Evaluation methods in a semester to continue with the same
16. Is there enough scope for communication spoken/written in a semester: yes
17. Internal assessment and a teachers approach: Yes
18. Role of students attendance in the class: Yes
19. How to get rid of the mental block of rural students as regards the English language: to teach in the most simplest way
20. The role of written assignments for the language students: Yes
21. Listening comprehension in the class: Yes

Feedback

1. Name: Dr. R.V. Sheela
2. Qualification: M.A. Ph.D.
3. College: M.E.S. College, Sheelarv@gmail.com
4. Postal and email address: 422, 3rd Cross, Istage, V, Block, H.B.R. Layout B'lore-43
5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: If the message is taken, thasits good.
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes but not entirely.
14. What should be taught in a semester: both language skills and appreciation literature
15. Evaluation methods in a semester: Continuous evaluation process.
16. Is there enough scope for communication spoken/written in a semester: No
17. Internal assessment and a teachers approach: is a must for students.
18. Role of students attendance in the class: should be out of willingness and not force.
19. How to get rid of the mental block of rural students as regards the English language: through contrastive approach (L1–L2) builds confidence forters learning of L2.....
20. The role of written assignments for the language students very important
21. Listening comprehension in the class good

Feedback

1. Name: Vishwanath
2. Qualification: M.A.
3. College: Maharani's Arts Commerce Coller, JLB Road
4. Postal and email address Mysore
5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — No
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants: Satisfactory
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester: Spoken English alongwith terms of literal
15. Evaluation methods in a semester: .....
16. Is there enough scope for communication spoken/written in a semester: No
17. Internal assessment and a teachers approach. Proper evaluation is not possible in a semesters scheme.
18. Role of students attendance in the class: Must
19. How to get rid of the mental block of rural students as regards the English language: Building confidence and teaching them the ways the which they can master the ** language. .....
20. The role of written assignments for the language students: No use
21. Listening comprehension in the class: Depends on the quality resourceful of the teacher.

Feedback

1. Name: Thimmanaik M.S.
2. Qualification: M.A. M.Phil is English
3. College: Govt. First Grade College, Hethur
4. Postal and email address: Saklespur *****
5. English should be taught through literature — Yes
6. Whether translation should be used or not — Yes
7. Emphasis should be given to linguistics — Yes
8. Can language be taken for granted while training a student in literary sensibility — Yes
9. First generation literates need translation (from vernacular into English) — Yes
10. Is oral examination needed for English language students — Yes
11. Impact of the workshop on participants useful to teaching strategy
12. Are such workshops necessary: Yes
13. Do we really need Shakespeare for teaching English language: Yes
14. What should be taught in a semester: Under Graduation Prose, Poetry, Drama, Grammar.
15. Evaluation methods in a semester: Not good not bad
16. Is there enough scope for communication spoken/written in a semester: No
17. Internal assessment and a teachers approach: Not good
18. Role of students attendance in the class: Not hundred per**
19. How to get rid of the mental block of rural students as regards the English language: aware of them
20. The role of written assignments for the language students: good
21. Listening comprehension in the class: good

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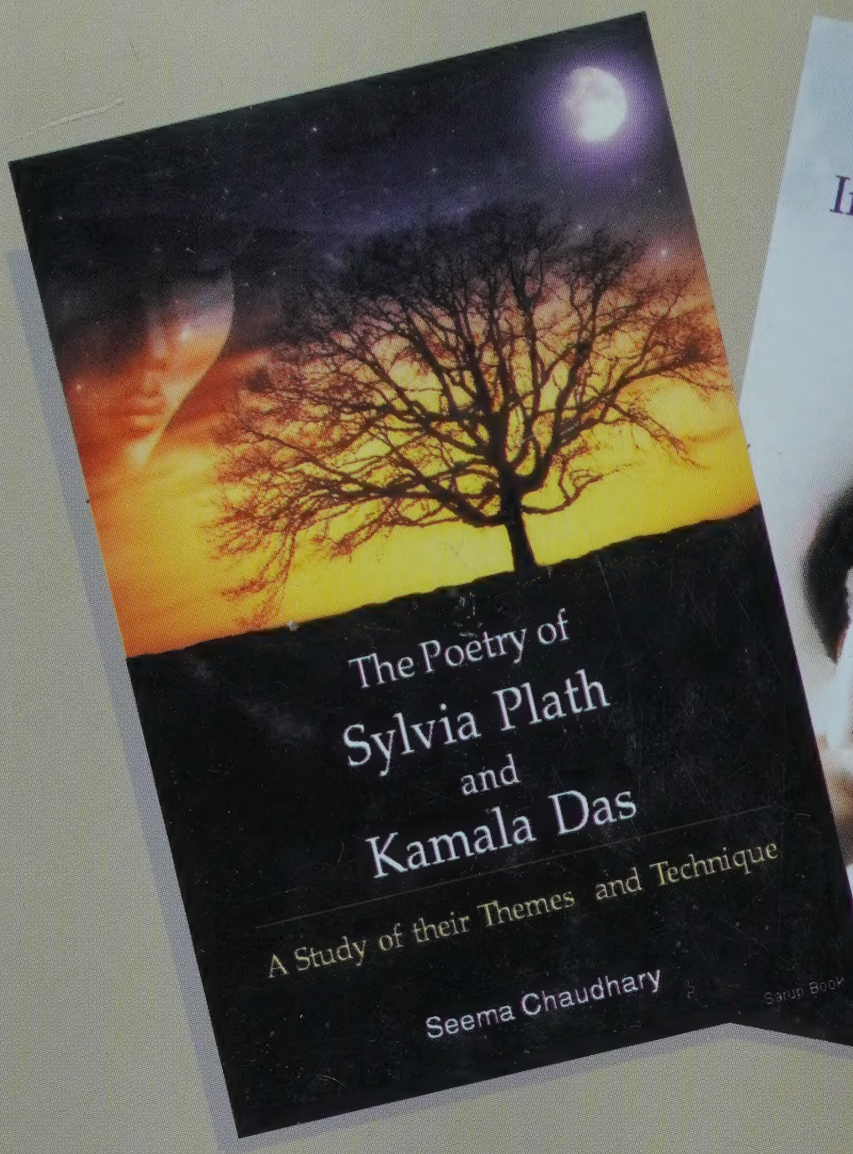
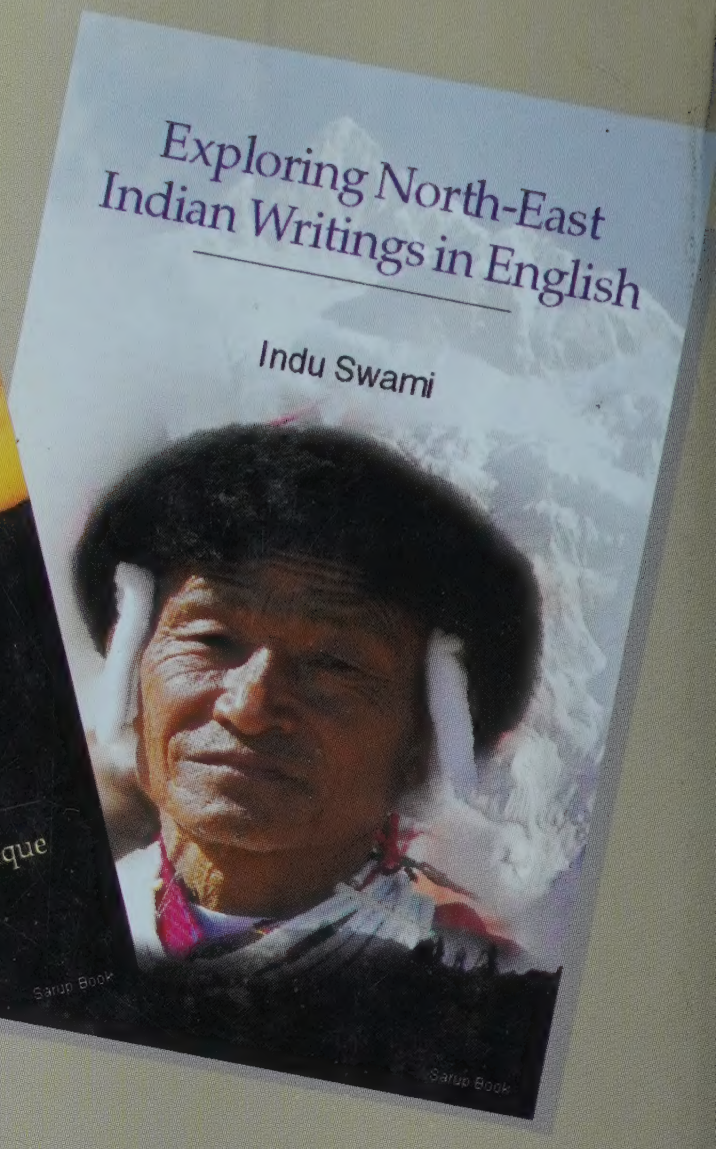
Dr. Shantha Naik is an established playwright in Kannada. He has many published works to his credit. His plays are regularly staged and as an enthusiastic director he directs his works and the works of others for All India Radio and Doordarshan regularly. Besides, he is a novelist, poet and a short fiction writer. His creative transaction both in English and Kannada has fetched him many awards and honours. He always looks for opportunities to inspire young men and women to contribute to the betterment of our society, particularly the voiceless and the neglected segment. As an English teacher at the legendry Maharaja's College, Mysore, he is working hard to live up to the expectations of his students, colleagues and the ever—vigilant general public.





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